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MDCC LXII.



THE HISTORY OF THE  
CITY OF BOSTON

FROM THE FIRST SETTLEMENT  
TO THE PRESENT TIME  
BY  
JOHN HUTCHINGS

IN TWO VOLUMES.  
THE FIRST VOLUME.  
FROM THE FIRST SETTLEMENT  
TO THE YEAR 1700.  
THE SECOND VOLUME.  
FROM THE YEAR 1700  
TO THE PRESENT TIME.

AND  
A HISTORY OF THE  
CITY OF BOSTON  
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FROM THE YEAR 1700  
TO THE PRESENT TIME.





To His Royal Highness  
 PRINCE William Henry &c. &c. &c.  
 May it please Your Royal Highness,

To take the following Work under Your Protection

Your Royal Highness's Ready Condescension to encourage  
 whatever is Laudable and useful in every Art and Profession, emboldens  
 the Author to lay it at Your Royal Highness's Feet, as it gives him  
 an opportunity of assuring Your Royal Highness, that he is with  
 the profoundest Respect

Your Royal Highness's  
 Most Obedient,  
 Most Devoted,  
 and  
 Most dutiful Servant,  
 Thomas Chippendale









## P R E F A C E.

OF all the ARTS which are either improved or ornamented by Architecture, that of CABINET-MAKING is not only the most useful and ornamental, but capable of receiving as great Assistance from it as any whatever. I have therefore prefixed to the following Designs a short Explanation of the Five Orders. Without an Acquaintance with this Science, and some Knowledge of the Rules of Perspective, the Cabinet-Maker cannot make the Designs of his Work intelligible, nor shew, in a little Compass, the whole Conduct and Effect of the Piece. These, therefore, ought to be carefully studied by every one who would excel in this Branch, since they are the very Soul and Basis of his Art.

THE Title-Page has already called the following Work, *The Gentleman and Cabinet-Maker's Director*, as being calculated to assist the one in the Choice, and the other in the Execution of the Designs; which are so contrived, that if no one Drawing should singly answer the Gentleman's Taste, there will yet be found a Variety of Hints, sufficient to construct a new one.

I HAVE been encouraged to begin and carry on this Work not only by Persons of Distinction, but of eminent Taste for Performances of this Sort; who have, upon many Occasions, signified some Surprize and Regret, that an Art capable of so much Perfection and Refinement, should be executed with so little Propriety and Elegance. How far the following Sheets may remove a Complaint, which I am afraid is not altogether groundless, the judicious Reader will determine: I hope, however, the Novelty, as well as the Usefulness of the Performance, will make some Atonement for its Faults and Imperfections. I am sensible, there are too many to be found in it; for I frankly confess, that in executing many of the Drawings, my Pencil has but faintly copied out those Images that my Fancy suggested; and had they not been published till I could have pronounced them perfect, perhaps they had never seen the Light. Nevertheless, I was not upon that Account afraid to let them go abroad, for I have been told, that the greatest Masters of every other Art have laboured under the same Difficulty.

I AM not afraid of the Fate an Author usually meets with on his first Appearance from a Set of Criticks who are never wanting to shew their Wit and Malice on the Performances of others: I shall repay their Censures with Contempt. Let them unmolested deal out their pointless Abuse, and convince the World they have neither Good-nature to commend, Judgment to correct, nor Skill to execute what they find Fault with.

THE



## P R E F A C E.

THE Correction of the Judicious and Impartial I shall always receive with Diffidence in my own Abilities, and Respect to theirs. But though the following Designs were more perfect than my Fondness for my own Offspring could ever suppose them, I should yet be far from expecting the united Approbation of ALL those whose Sentiments have an undoubted Claim to be regarded; for a thousand accidental Circumstances may concur in dividing the Opinions of the most improved Judges, and the most unprejudiced will find it difficult to disengage himself from a partial Affection to some particular Beauties, of which the general Course of his Studies, or the peculiar Cast of his Temper may have rendered him most sensible. The Mind, when pronouncing Judgment upon any Work of Taste and Genius, is apt to decide of its Merit according as those Circumstances which she most admires either prevail, or are deficient.

UPON the whole, I have here given no Design but what may be executed with Advantage by the Hands of a skilful Workman, though some of the Profession have been diligent enough to represent them (especially those after the Gothick and Chinese Manner) as so many specious Drawings, impossible to be worked off by any Mechanick whatsoever. I will not scruple to attribute this to Malice, Ignorance, and Inability; and I am confident I can convince all Noblemen, Gentlemen, or others, who will honour me with their Commands, that every Design in the Book can be improved, both as to Beauty and Enrichment, in the Execution of it, by

Their Most Obedient Servant,

St. Martin's Lane,  
Feb. 27, 1762.

THOMAS CHIPPENDALE.







T H E  
G E N E R A L P R O P O R T I O N S  
O F T H E  
T U S C A N O R D E R.  
P L A T E I.

**T**AKE any Height proposed for this Order, and divide it into five equal Parts; one of those Parts shall be the Height of the Pedestal according to the small Division of the Scale, on the left Hand; the other four Parts above must be divided into five Parts, according to the outmost Line on the left Hand; the upper fifth part shall be the Height of the Entablature, and the other four Parts betwixt the Pedestal and Entablature, shall be the Height of the Column, including its Base and Capital: and this Height being divided into seven Parts, one of those Parts will be the Diameter of the Column, which Diameter is divided into sixty equal Parts, and is called a Module; and this will serve to set off all the Mouldings for this Order. You have all the Particulars of the Mouldings at large on the right Hand; the Base and Capital are each in Height a Semi-diameter of the Column; the Column must be divided into three equal Parts betwixt the Capital and Base, and from the top of the lower Division it is diminished one-fifth of its Semi-diameter on each Side. The Method of diminishing the Column is explained in the middle Scheme; the Breadth of the Die of the Pedestal is determined by the Projection of the Base of the Column.

T H E  
G E N E R A L P R O P O R T I O N S  
O F T H E  
D O R I C K O R D E R.  
P L A T E II.

**T**AKE any Height upon a straight Line, as in the TUSCAN Order, and divide it into five equal Parts; one of them shall be the Height of the Pedestal; the other four Parts must be divided into five Parts, one of which is the Height of the Entablature; the remaining four Parts must be divided into eight Parts; one of them is the Diameter of the Column, or Module, which divide into sixty equal Parts, as in the TUSCAN Order, to set off all the Mouldings, as you will see on the right Hand, where you have the Plan of the Cornice. The Column diminishes one-sixth of its Semi-diameter on each Side, from one-third Part of its Height, to the Top of the Capital. The Base and Capital are each in Height a Semi-diameter.

T H E  
G E N E R A L P R O P O R T I O N S  
O F T H E  
I O N I C K O R D E R.  
P L A T E III.

**T**AKE any Height, as in the foregoing Orders, and divide it into five equal Parts, one of these Parts is the Height of the Pedestal; the other four being divided into six Parts, one of them is the Height of the Entablature; the remaining five Parts must be divided into nine equal Parts; one of them is the Diameter of the Column or Module, which is divided into sixty equal Parts as before; the Mouldings are at large, with a Scale or Module to draw them. The Column is diminished one-sixth of its Semi-diameter on each Side, from one-third Part of its Height. The Base and Capital are each in Height a Semi-diameter.



T H E  
G E N E R A L P R O P O R T I O N S  
O F T H E  
C O R I N T H I A N O R D E R.

P L A T E I V.

**T**HE whole Height is divided into five Parts; one of them must be for the Pedestal, the other four remaining Parts must be divided into six; one of them will give the Height of the Entablature, the other five, betwixt the Pedestal and Entablature, must be divided into ten Parts, one of which is the Diameter of the Column, or Module, which divide into sixty equal Parts as before; the Base is in Height a Semi-diameter of the Column; the Capital is one Module, and ten Parts, in Height: The other Dimensions are as in the IONICK Order.

T H E  
G E N E R A L P R O P O R T I O N S  
O F T H E  
C O M P O S I T E O R D E R.

P L A T E V.

**T**AKE any determined Height, as in the CORINTHIAN Order, and divide it into five Parts, one Part shall be the Height of the Pedestal, the other four Parts must be divided again into six Parts as before; one of them is the Height of the Entablature: The Height of the Capital is one Module, and ten Parts: The Column diminishes one-sixth of its Semi-diameter on each Side, from one-third Part of the Height. The Dimensions are as in the CORINTHIAN Order.

T H E  
B A S E S  
F O R T H E  
C O L U M N S o f e a c h O R D E R.

P L A T E V I.

**T**HE Bases are in Height a Semi-diameter of the Column; their Projections are one-third of the Height; their Members are of an easy Form, being most of them a Semi-circular, except the Scotia, which is a Mixti-linear drawn from two Centers, in this Manner, as in the IONICK Base. Having drawn and divided the Bigness of each Member, and the Centers of the upper and lower Torus, then let fall a Perpendicular from the Center of the upper Torus, and divide it within the Space of the Scotia into seven Parts, the three uppermost will be the Segment of the Circle drawn to the oblique Line: The other Segment is drawn by fixing the Center where the Oblique cuts the Perpendicular; the other Scotias are drawn in the same Manner. The Mouldings are all the same as pricked or marked in the Orders.

T H E  
B A S E S and C A P S  
O F T H E  
P E D E S T A L S o f e a c h O R D E R.

P L A T E V I I.

**T**HE Projection of the Base of the Pedestal is equal to its Height, and the Caps project the same; the Mouldings are pricked off as they are drawn in the Order before.

A R U L E



A

R U L E for D R A W I N G  
T H E  
S P I R A L L I N E S of the V O L U T E  
O F T H E  
I O N I C K O R D E R.

P L A T E V I I I.

TAKE your Compasses, and extend from 1 in the Eye of the Volute, to the greatest Extent, and sweep with them a Quarter of a Circle; then holding still in the Point where the Compasses ended the Quarter Circle, bring the other Point of the Compasses to 2, in the Eye of the Volute; there sweep another Quarter of a Circle, still holding your Compasses in that Point; bring the other Point of your Compasses to 3 in the Eye of the Volute, and sweep another Quarter of a Circle; then hold your Compasses in that Point, and bring the other Point of your Compasses to 4 in the Eye of the Volute, then sweep the other Quarter: so by this Means you will complete one Round of the Volute. Then proceed in the same Manner from 4, to 5, 6, 7, and so on to 12. Take Notice of the Eye of the Volute at large, and observe to divide each Division into three equal Parts, as is done betwixt 2 and 6, and let the Point of your Compasses be placed in the Points *c, d, f,* &c. to diminish the Fillet of the Volute.

P L A T E S I X. X. XI. XII. XIII. XIV.

Are various Designs of Chairs for Patterns. The front Feet are mostly different, for the greater Choice. Care must be taken in drawing them at large. The Seats look best when stuffed over the Rails, and have a Brafs Border neatly chased; but are most commonly done with Brafs Nails, in one or two Rows; and sometimes the Nails are done to imitate Fretwork. They are usually covered with the same Stuff as the Window-Curtains. The Height of the Back seldom exceeds twenty-two Inches above the Seats: The other Dimensions are in Plate IX. Sometimes the Dimensions are less, to suit the Chairs to the Rooms.

P L A T E X V.

Three Designs of Chairs with Ribband-Backs. Several Sets have been made, which have given entire Satisfaction. If any of the small Ornaments should be thought superfluous, they may be left out, without spoiling the Design. If the Seats are covered with red Morocco, they will have a fine Effect.

P L A T E X V I.

Six Designs for Backs of Chairs.

P L A T E S X V I I. X V I I I.

Six Designs of Chairs for Halls, Passages, or Summer-Houses. They may be made either of Mahogany, or any other Wood, and painted, and have commonly wooden Seats. If the Carving of the Chairs in Plate XVIII. was thought superfluous, the Outlines may be preserved, and they will look very well. The Height of the Gothick Back is two Feet, four Inches, and the others one Foot, eleven Inches, and the Height of the Seat seventeen or eighteen Inches. If you divide the Height of the Backs in the Number of Inches given, you will have a Measure to take off of the Breadth of the circular Parts of each Back. Arms, if required, may be put to those Chairs.

P L A T E X I X.

Two Designs of French Chairs with Elbows, and for the greater Variety, the Feet and Elbows are different. The little Moulding, round the Bottom of the Edge of the Rails, has a good Effect



Effect. The Backs and Seats are stuffed, and covered with Spanish Leather, or Damask, &c. and nailed with Brafs Nails. The Seat is twenty-seven Inches wide in Front, twenty-two Inches from the Front to the Back, and twenty-three Inches wide behind; the Height of the Back is twenty-five Inches, and the Height of the Seat fourteen Inches and an Half, including Casters.

#### PLATES XX. XXI. XXII. XXIII.

Eight Designs of French Chairs, which may be executed to Advantage. Some of them are intended to be open below at the Back: which make them very light, without having a bad Effect. The Dimensions are the same as in Plate XIX. only that the highest Part of the Back is two Feet, five Inches: But sometimes these Dimensions vary, according to the Bigness of the Rooms they are intended for. A skilful Workman may also lessen the Carving, without any Prejudice to the Design. Both the Backs and Seats must be covered with Tapestry, or other sort of Needlework.

#### PLATE XXIV.

Two Designs of Chairs for Gardens, and a long Seat. That marked A, is proper for Arbours, or Summer-Houses, and C proper for Grottos; the Seat marked B, may be placed in Walks, or at the Ends of Avenues. The Backs may be cut out of the solid Board, and fixed to the Back Edges of the Seats. The Dimensions are as in Plate XVII. or XVIII. The Length of Seat B is seven Feet.

#### PLATE XXV.

Three Designs of Chairs. That in the Middle is proper for a Library; the two others are Gothick, and fit for Eating-Parlours; the Dimensions as in Plates IX. and X.

#### PLATES XXVI. XXVII. and XXVIII.

Nine Designs of Chairs after the Chinese Manner, and are very proper for a Lady's Dressing-Room: especially if it is hung with India Paper. They will likewise suit Chinese Temples. They have commonly Cane-Bottoms, with loose Cushions; but, if required, may have stuffed Seats, and Brafs Nails.

#### PLATES XXIX. and XXX.

Four Designs of Sofas. When made large, they have a Bolster and Pillow at each End, and Cushions at the Back, which may be laid down occasionally, and form a Mattress. The upper Sofa, in Plate XXIX. is designed to have the Back-Corners circular, which must look well. The Sizes differ greatly; but commonly they are from six to nine, or ten feet long; the Depth of the Seat, from Front to Back, from two Feet, three Inches, to three Feet; and the Height of the Seat one Foot, two Inches, with Casters. The Scrolls are eighteen or nineteen Inches high. Part of the Carving may be left out, if required.

#### PLATE XXXI.

A Design of a Sofa for a grand Apartment, and will require great Care in the Execution, to make the several Parts come in such a Manner, that all the Ornaments join without the least Fault: and if the Embossments all along are rightly managed, and gilt with burnished Gold, the whole will have a noble Appearance. The Carving at the Top is the Emblem of Watchfulness, Affiduity, and Rest. The Pillows and Cushions must not be omitted, though they are not in the Design. The Dimensions are nine Feet long, without the Scrolls; the broadest Part of the Seat, from Front to Back, two Feet, six Inches; the Height of the Back from the Seat, three Feet, six Inches; and the Height of the Seat one Foot, two Inches, without Casters. I would advise the Workman to make a Model of it at large, before he begins to execute it.

#### PLATE XXXII.

Two Designs of Couches, or what the French call *Péché Mortel*. They are sometimes made to take asunder in the Middle; one Part makes a large Easy-Chair, and the other a Stool,



Stool, and the Feet join in the Middle, which looks badly: Therefore I would recommend their being made, as in these Designs, with a pretty thick Mattrafs. The Dimensions are six Feet long in the Clear, and two Feet, six Inches, to three Feet broad.

### PLATE XXXIII.

A Design of a Sofa with a Chinese Canopy, with Curtains and Valences tied up in Drapery, and may be converted into a Bed, by making the front Part of the Seat to draw forward, and the Sides made to fold and turn in with strong Iron Hinges, and a proper Stretcher to keep out and support the Sides when open. The Curtains must be likewise made to come forward, and when let down will form a Tent. A, is the Lath of the Curtain; B, Half of the Plan of the Canopy; C, the Profile of the Wood-Work; D, an Ornament that goes round the Inside; E, the Shell-work at the Bottom of the Canopy.

### PLATES XXXIV. XXXV.

Ten Designs of Bed-Pillars. A, B, C, D, E, in Plate XXXIV. are Gothick; *b* is the Plan of the Pillar B, and the Pedestal Part; *c* is the Plan of C; *d* the Plan of D; and *e* of E. A Scale is annexed. No Length can be fixed, as that will be determined by the Height of the Room they are for. They are all designed with Pedestals, which must certainly look better than Bases of Stuff round the Bed, and the Pillars seem to be unsupported. The Designs are very clear, and need no farther Explanation.

### PLATES XXXVI. XXXVII.

Seven Designs of Cornices, for Beds, or Windows: They must look well, if they are rightly executed.

### PLATE XXXVIII.

A Design of a Bed, with carved Cornices, which may be gilt, or covered with the same Stuff as the Curtains. These are omitted, but may be made either to draw up in Drapery, or to run on a Rod, as may be seen in some of the other Beds. The Sweep at the Top of the Tester is Half of a flat Ellipsis, as at *b*. A is the Lath *a*; B is the Corner-Rib, which goes from Corner to Corner, crossing in the Middle. C is the Rib which goes from the Middle of the Lath, *a*; which Sweep is got by the Intersection of Lines, as at B. D is the Moulding which goes round the Inside of the Tester. The Cornice must rise as high as it can, to hide the Top of the Tester. The Bed-Pillars have Pedestals, and the Bases are fitted between.

### PLATE XXXIX.

A Bed which has been made for the Earls of Dumfries and Morton. One of the Pillars is composed of Reeds, with a Palm-Branch twisting round. The Tester is covered, and the Bottom-Edge of the Cove is cut into the Shape nearly that of the Cornice, and a thin, slight Ornament fixed on, and the Inside Valens fixed to it. In the Middle of the Tester is a carved, oval Ornament, three Feet, nine Inches, by two Feet, eight Inches; and from that to each Corner, is a Piece of Foliage and Flowerings. The Corner-Pieces, which come down from the Cornice, are Wood, and the Valens fixed to them. The Pillars are eight Feet, six Inches high, and the Bedstead six Feet, seven Inches long, and six Feet wide.

### PLATE XL.

A Design of a Bed, with a Plan and Section of the Tester. D, A, C, is the Section, and D, B, C, Half of the Plan. The pricked Lines that fall from the Section, give the Lines for the oval Cove in the Plan. The Curtains may be made either to be tied up in Drapery, or to draw on a Rod: The Pedestals look better uncovered. The Dimensions as in Plate XXXIX.

### PLATE XLI.

A Design of a Bed, with the proper Dimensions, and requires no Explanation. B is another Cornice, which may be covered with the same Stuff as the Curtains. *a, a, a*, are the Lath, with Pullies to draw up the Curtains.

B

PLATE

## P L A T E   XLII.

A Design of a Canopy-Bed, with its Head-Board. Both the Curtains and Valences are to draw up in Drapery. The Dimensions are specified: *a* is a fourth Part of the Tetter; *c* is a small oval Dome in the Inside; *b*, *d*, the outside Canopy; *a*, *b*, a Mosaick Work in the Flat round the Dome; *i* is the Lath which goes round the Bed; *f* is the Bed-Pillars; *k*, *k*, the Places where the Pullies are fixed to draw up the Curtains.

## P L A T E   XLIII.

A Design of a Dome-Bed. The Bottom-Edge of the Dome, or Lath, *g*, is the Half of a flat Ellipsis. *A*, *A*, *A*, are the Lath which the Dome is fixed to, and made into the Shape of the Lath, *g*, which the Cornice is fixed to. *B* is the Quarter of the Dome, with Ornaments in the Center and Corners; *C* is the other Quarter; *e*, *e*, *e*, the Ribs which form the Dome; *o*, *o*, *o*, the Length of the Line *p*, *p*; the double Lines at *b*, are the Section of the Dome from Corner to Corner; the Spaces between the Ribs, *e*, *e*, *e*, may be filled with light dry Wood; *l* is a Block in the Center, to fix the Ends of the Ribs in; *m*, *m*, the Plan of the Bed-Pillars; *f* is the Plan of the Rib, which cuts the Dome through from Side to Side; the Spaces, *i*, *i*, and *k*, *k*, where the Rib *f* is, must be divided in the same Manner, as *K*, *K*, and *K*, *K*, at *b*, by which Means, the Sweeps of all the other Ribs, *e*, *e*, *e*, may be got, which form the Dome, *C*; *p*, *q*, is the same Height as *P*, *Q*; *n* is the dotted Line which cuts the Dome from Corner to Corner; *r*, *r*, *r*, the Pullies for the Lines to draw up the Curtains; *S* is another Cornice. A Scale is annexed, to take off the Dimensions of the Plan and Profile. The Bedstead is six Feet wide, six Feet, seven Inches long, and one Foot high; and the whole Height without the Vase, is ten Feet, four Inches, and the Vase itself eighteen or twenty Inches.

## P L A T E   XLIV.

A Design of a Gothick Bed, with a flat Tetter. The Cornice will look very well, if rightly executed. *A*, is the Lath; *c*, *c*, *c*, the Pullies where the Lines are fixed to draw up the Curtains; *B* is an Ornament, made of Lace or Binding, for the Tetter.

## P L A T E   XLV.

A Design of a Bed. The Feet-Pillars and Corners of the Cornice are different. The Head-Part of the Bed must be in the same Shape, all the Way up to the Canopy, as the Foot-Rail and Foot-Cornice, and continued in the Canopy to the upper Work, which goes round the top Part of it. The flat Part of the Canopy in the Inside must be pannelled, and a carved Ornament go round it. The Pillars stand with the Angles forward, which give an Advantage for the better finishing of the Corners of the Corpice, and the Ornaments which go up each Corner of the Canopy. The Lath of the Tetter must have the same Shape as the Plan of the Pedestal-Part of the Bedstead. The Sides of the Bed run straight.

## P L A T E   XLVI.

A Design of a Couch-Bed, with a Canopy. The Curtains must be made to draw up in Festoon, with Pullies properly fixed to the Pillars. *e* is a Brass Rod which supports the Canopy; *G* is the Lath which fixes on the Top of the Pillar; *F*, the Canopy; *D*, in the Plan, is the Line *D* above; *E*, *E*, is the Line *e*, *e*, above; *z*, *c*, the Shape of the Lath of the Canopy; *K* is a Projection where the Ornament is fixed on, which goes up each Corner of the crooked Part of the Pillar, and is fixed on after the Furniture is put on; *H* is the Moulding, carved in Strapwork, or Shellwork, to go round the Canopy. The Dimensions are six Feet, eight Inches long, and five Feet broad; but there is no Necessity for its being so broad.

N. B. This Couch was made for an Alcove in Lord Pembroke's House, at Whitehall.

## P L A T E   XLVII.

A Design of a State-Bed, which I submit to the Judicious and Candid, for their Approbation. There are found Magnificence, Proportion, and Harmony. If the Pedestals of the Bedstead, the Pillars, Cornice, and Top of the Dome, are gilt with burnished Gold, and the Furniture is suitable, the whole will look extremely grand, and be fit for the most stately Apartment. The ingenious Artift may also, in the Execution, give full Scope to his Capacity. The



Bedstead should be six or seven Feet broad, seven or eight Feet long, and the whole Height fourteen or fifteen Feet. A Workman of Genius will easily comprehend the Design: But I would advise him, in order to prevent Mistakes, to make first a Model of the same at large, which will save both Time and Expence.

#### P L A T E XLVIII.

A Design of a Gothick Bed, with Drapery Curtains. The Pillars are made into eight Cants, and indented: B is a fourth of the Tester; *a, a*, the same Length as A, A, above, in the Section, which goes from Corner to Corner, to form the Roof, and then you have the Corner-Hips formed. Divide the Length, A, A, as you see it, and then raise two Perpendiculars up to B, and divide that Length into the same Number of Divisions as below, which give the Sweep of the Ribs, *e, e, e*. The Curtains are drawn by Lines on each Side of the Bed, as may be seen, by Pullies being fixed at the Corners. The other Parts require no Explanation.

#### P L A T E XLIX.

Four Designs of Tent, or Field-Beds, A, B, C, D. That marked A hath a Canopy, which begins to form itself at *e, e*, with four Ribs, which fix into a Lath at *f*. The Dome may be omitted, and four Vases put in at the Corners of the Canopy, which is made into eight or ten Cants.

The Furniture of all these Bedsteads is made to take off, and the Laths are hung with Hinges, for Convenience of folding up.

The Bed at C. The Laths which form the Tester are streight in Front, and are made into the Shape of the Ornament the other Way. In the Center is a Canopy, with eight or ten Ribs, (made to take out) and fixed into a separate Lath.

The Beds D and B have no Canopies, and are made in the same Manner as the other two.

#### P L A T E L.

A Couch with a Canopy. The Curtains must be made to draw up in Drapery, and to let down, when it is occasionally converted into a Bed. This Sort of Couches is very fit for Alcoves, or such deep Recesses as are often seen in large Apartments. It may also be placed at the End of a long Gallery. If the Curtains and Valences are adorned with large Gold Fringes and Tassels, and the Ornaments gilt with burnished Gold, it will look very grand. The Crane, at the Top of the Canopy, is the Emblem of Care and Watchfulness: which, I think, is not unbecoming a Place of Rest. The Length of the Bed cannot be less than six Feet in the Clear, but may be more, if required. The Breadth is three Feet, or more, in Proportion to the Length. The Height must be determined by the Place it is to stand in.

#### P L A T E LI.

Two Designs of Tables for holding each a Set of China, and may be used as Tea-Tables. A, A, are Half of the Plans of the Tops. C is an Ornament to go between the Feet. Those Tables look very well, when rightly executed.

#### P L A T E LII.

A Design of a Dressing-Table for a Lady; the Drawer above the Recess hath all Conveniences for Dressing, and the Top of it is a Dressing-Glass, which comes forward with folding Hinges. On each Side is a Cupboard, with Glass Doors, which may be either transparent or silvered; and in the Inside, Drawers, or Pigeon-Holes. Two Dressing-Tables have been made of Rose-Wood, from this Design, which gave an entire Satisfaction: All the Ornaments were gilt. B is the Plan of the under Part; A, A, the Plan of the Cupboards; C the Plan of the Dressing-Drawer; *d, d*, a Glass made to rise, and hung with Hinges; *f, f*, Places for Combs, Rings, Bottles, Boxes, &c. The Dimensions are fixed to the Design.

## P L A T E LIII.

Two Designs of Breakfast-Tables. One hath a Stretching-Rail, and the Feet are canted and sunk in. The other hath a Shelf, inclofed with Fretwork: Sometimes they are inclofed with Brafs Wirework. In the Front is a Recess for the Knees, &c.

## P L A T E LIV.

A Design of a Shaving-Table, with a folding Top, and a Glafs to rife out with a Spring-Catch. A, A, are Places for holding Soap and other Neceffaries, and behind them are Places for Razors; B, B, Places for Bottles; D is a Scheme to bring the Glafs forward, when a Gentleman is shaving; g is the Glafs brought forward, with a Brafs Frame; f, f, f, is the Joints as it is hung; C is a small Piece of Brafs, which slides up and down in a Groove, as may be feen by the dotted Line. The Dimenfions are fixed.

The other is the Design of a Bafon-Stand, with a Glafs to rife, as the Shaving-Table.

## P L A T E LV.

Three Designs of Bafon-Stands, and three Tea-kettle-Stands. The Bafon-Stand in the Middle hath four Feet, and four Gothick Pillars, and an Arch on each Side. The others are fo eafy to underftand, that they want no Explanation.

## P L A T E S LVI. LVII.

Two Designs of Side-Boards, with their Dimenfions; but thefe vary according to the Bignefs of the Rooms they ftand in. The Mouldings are at large.

## P L A T E S LVIII. LIX.

Two Side-Boards, as above. The Feet and Rails of Plate LIX. are cut through; which gives it an airy Look; but will be too flight for Marble-Tops: Therefore the Tops will be better made of Wood. Plate LVIII. hath different Feet, for the greater Choice: The Mouldings as in Plates LVI. and LVII.

## P L A T E LX.

A Gothick Side-Board, with different Feet, one cut through, the other folid. A is the Square of the folid Foot; b, b, the Rails mortifed into the Foot A; g is the Plan of the Moulding g; F, e, the Moulding for the Top, drawn round the two front Columns, F, e, in the Plan; D the Moulding in the Plan D, which goes round the Frame; e is the fmall Aftragal, which is turned upon the Columns.

## P L A T E LXI.

Two Side-Boards, with different Feet. B is the Plan of the Table above it; A, A, A, is where the Feet are placed; c, c, c, the Mouldings at large, drawn to an Inch Scale.

## P L A T E LXII.

Two Designs of Commode-Bureau-Tables, with their Plans below, and proper Scales. The upper Drawer may be of the whole Length of the Table, and have the fame Divifions as C of Plate LII. The Recess for the Knees is of a circular Form, which looks more handfome than when it is quite ftreight.

## P L A T E LXIII.

Two Bureau-Dreffing-Tables. The upper Drawers may be divided in like Manner as at C, Plate LII. The ornamental Parts are intended for Brafs-Work, which I would advife fhould be modelled in Wax, and then caft from thefe Models. The under Parts may be made into Drawers inftead of Cupboards. The Dimenfions are fpecified.

" P L A T E



## P L A T E LXIV.

A Commode-Table, with a Scale and Dimensions. A is Half the Plan; B is the Upright of the Table.

## P L A T E LXV.

A Commode-Table. A is the Plan of the Top with a Scale of the Dimensions. It will have a very good Effect, if well executed: The Ornaments may be omitted in the upper Drawer, if required.

## P L A T E LXVI.

A Commode-Table. A is Half of the Plan. B is the Upright of the Table: C is the Mouldings of the Top, with a Scale to take off the Dimensions.

## P L A T E LXVII.

Two Commode-Tables. That in the Right is all Drawers in Front; the upper one may be a Dressing-Drawer, and of the whole Length of the Table. The ornamental Parts are carved out of Wood. That on the Left may be divided into nine Drawers, or have only three of the whole Length of the Table. The Dimensions are specified: The Ornaments may be of Brass, if required.

## P L A T E LXVIII.

Two Commode-Tables. That on the Left is drawn in Perspective: The Ornaments may be Brass; the Middle is a Door, with a Drawer above, and Drawers at each End. That on the Right hath two Doors, which represent Drawers, and a long Drawer above: The Pilasters at the Ends must be fixed to the Doors, and open with them. The Plan is below, with a Scale.

## P L A T E LXIX.

A Commode-Table, with Drawers at Top and in the Middle, and Doors at the Ends. The Ornaments should be carved very light: The Terms for the Corners are different. A is the Plan. B the Upright of the Work, and a Scale for the Dimensions.

## P L A T E LXX.

Two Commode-Tables. That on the Right hath Doors, and may have sliding Shelves within for Cloaths: The Ornaments on the Corners, and at the Bottom of the Doors, may open with the Doors. That on the Left may have either Drawers, or Doors, at the Ends.

## P L A T E LXXI.

A Commode. The Bass Relief in the Middle may be carved in Wood, or cast in Brass, or painted on Wood or Copper. That Part in the Middle may be a Door, with the Ornaments on it, and the End Parts in the same Manner. On the Top of the Commode is a Design of a Sur-tout, to be made in Silver: A Candlestand at each End is very proper. I would advise to model this Design before Execution, as it will save Time, and prevent Mistakes.

## P L A T E LXXII.

A Writing-Table, with Drawers in the under Part. In the Middle of the upper Part are small Drawers, and Pigeon-Holes, and a Place for Books. A is the Plan of the upper Part; B the Plan of the under Part; C the Cornice; D and E the upper and lower Mouldings of the upper Part. The Dimensions are specified.

## P L A T E LXXIII.

A Writing-Table. Half of the front Feet come out with the Drawer, which parts at *b, b*. A is the Plan of the Table, with the Partitions; *g* is a quadrant Drawer, for Ink and Sand. D is the

the Profile of the Side of the Drawer; B, B, the Plan of the front Feet; *c, c*, the Mouldings which go round; *f, f*, the Projection of the Top of the Table.

#### PLATE LXXIV.

A Writing-Table, as LXXIII. A is the Plan of the Table; B the Flap which rises to write upon; C, B, the Slider that slides, as in the Profile *f, f*; D, D, the Drawers at the Ends; E, the Profile of the Table.

#### PLATE LXXV.

A Writing-Table. The Doors at the Ends may go up to the Top, and have upright, sliding Partitions for Books, or Drawers, within. The middle Drawer need be no longer than the Opening of the middle Part, and must be made into a Writing-Drawer. The upper Part hath two Doors; the Inside is divided into Pigeon-Holes, with Labels of the Alphabet over them, and Drawers on each End. The Mouldings are at large, and a Scale. On the left Hand is a different Design of an under Part.

#### PLATE LXXVI.

A Writing-Table in the Gothick Taste. The middle Part hath a Recess for the Knees, as may be seen by the Plan B. The Pillars are fixed to the Doors, and open with them. A is the whole Plan; *b, b, b*, the Pillars, as in the Plan C, *d, d, d*; E, *g*, the Plan of the Top of the Table; *f, f*, the Plan of the Mouldings *f, f*, which go round the Pillars: The Dimensions are specified.

#### PLATE LXXVII.

A Library-Table, with its Plan and Profile. The Drawers in the upper Part must draw out at each End of the Table. It has Doors on both Sides, with upright Partitions for Books, and Drawers on the other Side within the Doors. The hollow Corners must be fixed to the Doors, and to open with them. The Mouldings are at large, with a Scale.

#### PLATES LXXVIII. LXXIX.

Two Library-Tables, as above, with the Dimensions to them.

#### PLATE LXXX.

A Library-Table. The Ends form an Oval, with carved Terms fixed to the Doors, which must be cut at the Aftragal, and base Mouldings, to open with the Doors. On the Left are the Plan and the Upright, with some Variations in the Terms, and a Scale, with the Mouldings at large.

#### PLATES LXXXI. LXXXII.

Two Library-Tables. Plate LXXXII. hath a Writing-Drawer, which draws out at one End, and hath Term-Foot to support it, as may be seen at B, and are fixed at the End as in Plan A; C is a Top, which rises with a double Horse, to stand to read or write upon; *e, e*, are the Horse, with the Hinges marked: The Scale and Mouldings are at large.

#### PLATE LXXXIII.

A Library-Table, with circular Doors at each Corner. The other Doors and Terms, or Pilasters, are different, for the Sake of Variety. The Dimensions are specified, and Mouldings are at large.

#### PLATE LXXXIV.

Three Library-Tables. A hath three Drawers at Top on each Side, and Doors below; B hath three Drawers at Top on each Side, with a carved Festoon of Flowers on the four end Drawers. The middle Drawer goes from Front to Front, for holding Maps, Prints, &c. The Doors may have carved Palm-Branches put on them. C hath its Ends in a curve Shape, and are made separate, and fixed to the Top; the middle Drawer is fixed in afterwards: The Ornaments are intended



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intended for Brags-Work. The Breadth is three Feet, or three Feet, two Inches. D is the Moulding for A, or C. The Moulding for B is on the right Hand, with a Scale.

P L A T E LXXXV.

A Gothick Library-Table. The Corners are canted with proper Breaks, and three-quarter Pillars fixed on the Edges of the Doors, and they open with them.

P L A T E LXXXVI.

Is the Plan of the above Table, with its Mouldings; *a, a, a,* are the Places where the Pillars are fixed. A is the Plan of the Pillars, and a Scale.

Figure 1 is a Method for working and mitring Mouldings of different Projection. Suppose B a Quarter of a Circle, or Moulding, divided into nine Parts, and the last Division into two; then plan the Moulding B at D, and divide it into the same Number of Parts, and draw the Diagonal, suppose L, L; and where the Divisions intersect in L, L, draw the Division in A; then raise Perpendiculars from A, and you have the Projection of the other Moulding at B. Now where the Perpendiculars, 1, 2, 3, 4, &c. intersect in B, draw *e, e, e,* to *d, d, d;* then where they intersect in *d, d, d,* are the Parts where the Moulding is to be traced, or drawn by Hand.

To cut the Mitres. Suppose the Mouldings worked at F, F, and fit for the Mitres to be cut, draw a Line across the Mouldings *f, f, f,* &c. then take the Distance *e, L,* and set it off at C, *f,* after the Divisions at A; then take the Distance *e, L,* and set it off at E, *f,* after the Divisions at D. Raise Perpendiculars at C and E; then draw the Parallels at *e, e, e,* to the Perpendiculars at C and E, and where they intersect, are the Points where you are to cut, directed by the Diagonal Line L, L.

P L A T E LXXXVII.

Two Bookcases. The little one is drawn in Perspective. F, F, are two circular Doors, which make a Recess for the Knees. B is a Drawer, which may have Conveniences for writing or dressing at; the upper Door is intended to have a Glass. A is a different Cornice for the Bookcase, E, with a Scale to take off the Dimensions. D is the Profile of it. The upper Doors are intended for Glass.

P L A T E LXXXVIII.

Is two Designs of Bookcases, with Glass Doors in the upper Parts. They are drawn to an Inch Scale, and if it should be required to make them larger or less, it is only making a Scale more or less than an Inch, or to divide the whole Length into as many Feet, or Feet and Inches, as you require your Length to be: The same Rule may be observed in all the other Bookcases. These Cases are fourteen or fifteen Inches deep, and the lower Part must project four or five Inches more than the upper Part; at least they look better so.

P L A T E LXXXIX.

A Gothick Bookcase. The upper Doors are intended for Glass. A is the Plan of the Stile of the Door; D is the Gothick Pillars, glued to the Door; B the Plan of the upper Part; C the Plan of the under Part. The Mouldings are at large on the Left, with a Scale. E is a different Top for the middle Part. There must be quarter Pillars in the internal Angles of the upper Part, and half Pillars at the back Corners, &c.

P L A T E S XC. XCI.

Two Bookcases, with their Dimensions and Mouldings at large in Plate XC. The Mouldings in Plate XCVI. are proper for XCI. If you are inclined to alter these Dimensions, observe the Rule given at LXXXVIII. and so of all the others.

P L A T E XCII.

A Bookcase without Doors to the upper Part. The Trusses Pilasters, and Drops of Flowers are pretty Ornaments, as well as those on the Pediment, and of the bottom Doors: But all of them may be omitted, if required. The Scale and Profile are annexed.

P L A T E S

## P L A T E CXVI.

A Writing-Table and Bookcase for a Lady: The upper Doors are intended for Glafs. The middle Feet come out with the Drawer, which hath a Slider covered with green Cloth, or Spanish Leather, for writing upon. A is the Plan of the upper Part; B of the under Part. The Mouldings are at large, and a Scale. The circular Parts at the Ends may be Drawers.

## P L A T E CXVII.

A Writing-Table and Bookcase, as Plate CXVI. A is Half the Plan of the upper Part. B of the under Part. The Mouldings are at large, with a Scale.

## P L A T E CXVIII.

A Toilet, or Dressing-Table, for a Lady. The Dressing-Drawer under the Glafs should be divided in the same Manner, or nearly, as at C, in Plate LII. The end Parts open with Doors. In the Recesses are two Drawers. On the Top is a large Looking-Glass, which comes to the Front with joint Hinges, and over it a Compartment; and on each Side, End-Parts, with Doors that represent Drawers. The Ornaments should be gilt in burnished Gold; or the whole Work may be japanned, and the Drapery may be Silk Damask, with Gold Fringes and Tassels.

## P L A T E CXIX.

A Toilet, as above. The Glafs, made to come forward with folding Hinges, is in a carved Frame, and stands in a Compartment, that rests upon a Plinth, between which are small Drawers. The Drapery is supported by Cupids, and the Petticoat goes behind the Feet of the Table, which looks better. The ornamental Parts may be gilt in burnished Gold, or japanned.

## P L A T E S CXX. CXXI.

Two Cabinets. The Mouldings are at large, and Dimensions fixed. Plate CXXI. hath different Feet.

## P L A T E CXXII.

Two Designs of Cabinets; that on the Left hath folding Doors: The Ornament which is on them will conceal the Joining. These Ornaments may be Brass, or Silver, finely chased and put on; or they may be cut in Filligree-Work, in Wood, Brass, or Silver. B is Half the Plan.

That on the Right has one Door in the Middle, and Drawers on each Side. All the Ornaments which are on the middle Door, at Top, Bottom, and two Sides, must be fixed fast, and to open with it: The Feet, as well as all the ornamental Parts, must be cast in Brass, or Silver, &c. A is Half the Plan.

## P L A T E CXXIII.

An India Cabinet, with Drawers in the Middle, and different Doors at the Ends. The Frame is pierced through, but may be solid, and the Fret glued on. The Dimensions are specified, and the Mouldings at large, with a Scale.

## P L A T E CXXIV.

A Gothick Cabinet. The Gothick Work at Bottom is intended for a Drawer. The middle Part at B is open, and hath Shelves with Frets on the Edges. The Dimensions are fixed, and a Scale.

## P L A T E CXXV.

A Cabinet with Turn-Feet. The middle Part is a Door, with Gothick Pillars fixed on, and open with the Door, and hath a Glafs, which may be either silvered or transparent. The Ornaments are carved Wood. The under Drawer at D goes the whole Length, is pierced through, but



but may be solid, and relieved, or sunk, with a small Moulding wrought round. C, B, A, are the Mouldings. A Scale is annexed:

#### P L A T E CXXXVI.

A Cloaths-Prefs, and a Cloaths-Chest. The Prefs hath sliding Shelves, which should be covered with green Baize, to cover the Cloaths. The Sizes are fixed, but are often made larger.

#### P L A T E S CXXXVII. CXXXVIII.

Four Cloaths-Chests upon Feet. They may open in Front, and have sliding Shelves, as in Plate CXXXVI.

#### P L A T E CXXXIX.

A Cloaths-Prefs in two Parts. The upper Part as CXXXVI. The under Part is Drawers for Linen, &c.

#### P L A T E CXXX.

A Cloaths-Prefs in the Shape of a Commode. The upper Part hath different Doors. The Ornaments may be omitted, if thought superfluous.

#### P L A T E CXXXI.

A Cloaths-Prefs with different Doors. The under Part is in Shape, with carved Ornaments for the Feet, which go up the Corners. B is the upper Part; A the under Part. The Mouldings are at large, with a Scale.

#### P L A T E CXXXII.

A China-Cafe, with Glafs in the Front and Ends, to shew the China: The Feet are cut through, but may be solid, and the Frets glued on as on the Rails. The Rail in Front is divided into three Drawers. The Dimensions are fixed, and Mouldings at large.

#### P L A T E CXXXIII.

A China-Cafe, as above. The Canopy projects more at the Ends than Front. For the Method of working, see Fig. 1. Plate LXXXVI. The Mouldings are at large, and a Plan of the middle Stile of the two Doors lapped together, as you will see by the dotted Line.

#### P L A T E CXXXIV.

A China-Cafe, as above. The Profile is on the Right: Between the middle Feet is a small Canopy, for a Chinese Figure, or any other Ornament.

#### P L A T E CXXXV.

A large China-Cafe, with Glafs in the Doors and Ends. The top Part is intended to be open in Front. The Profile is on the Right, and a Scale. The Ornaments on the Feet may be left out, and a Plinth put in their Stead. This Piece of Work may be made of a soft Wood, and japanned, or painted and partly gilt.

#### P L A T E CXXXVI.

A China-Cafe. The Mouldings are on the Left, and the Dimensions fixed.

## P L A T E CXXXVII.

A China-Cafe, very proper for a Lady's Dressing-Room. It may be made of any soft Wood, and japanned any Colour. The middle Part hath two Doors, and the middle Stiles are lapped together, as in Plate CXXXIII.

It will be best to make the Middle and Ends separately, as also the upper Work of the Canopies, Frets, &c. The Feet are cut through; but the Rail of the Frame must not, as it will be too weak to support so large a Piece of Work. The Front and Ends are intended for Glafs. The Ends of the Canopies in the Middle project much more than in the Fronts: And for the Method of working and mitring, see Plate LXXXVI. Fig. 2. The Mouldings are at large, and Dimensions specified.

## P L A T E CXXXVIII.

Two Shelves, for Books or China. That on the Right is intended for Glafs in the Doors and Ends, as at C. B hath no Doors, nor Frets on the Edges of the Shelves, but may if desired: Under the End-Parts are carved Brackets, which make a good Finishing. C is the Profile, with a Scale.

## P L A T E CXXXIX.

Two Shelves, as above. That on the Left hath a Fret-Door, with Glafs in it. The Fret at Bottom may be two Drawers. *b* is the Profile of B. That on the Right hath no Glafs in the Doors. *a* is the Profile of A. The Scale is annexed.

## P L A T E CXL.

Two Shelves, with Canopies, with their Plans and Scales.

## P L A T E CXLI.

A Shelf for China. The Canopy is a Kind of Dome, pierced through. The Plan, Profile, and a Scale are on the Right.

## P L A T E CXLII.

This Shelf is intended for japanning. The Fretwork at the Ends is designed for Doors. The Supporters of the Canopies of the Ends stand at the Corners, and are joined in the Middle. The Feet are pierced through. A is the Plan, with a Scale.

## P L A T E CXLIII.

A Shelf, as above. The Plan and Scale are on the Left. The three Squares marked in the Plan, are the Sizes of the upper Shelves.

## P L A T E CXLIV.

Six Candlestands. They are from three Feet, six Inches, to four Feet, six Inches in Height. They have three Arms, and three Feet each, and the Sides are mitred together.

## P L A T E CXLV.

Four Candlestands, as above, which, if finely executed, and gilt with burnished Gold, will have a very good Effect.

## P L A T E CXLVI.

Four Candlestands. That in the Middle is in the Chinese Taste, and will hold seven Candles.



## P L A T E CXLVII.

Four Candlestands, which may be converted into Terms for Busts. That on the Left is intended for a Glass Globe, fixed at the Bottom in a Piece of Ornament: The Socket for the Candle may be fixed on a Piece of Wood, which may go down the Term, and be so contrived as to be raised up by a small Line and Pulley.

## P L A T E CXLVIII.

Four Terms for Busts, with the Plan below each, and a Scale.

## P L A T E CXLIX.

Three Stands for China Jars, and may be either gilt or japanned.

## P L A T E CL.

Six Pedestals. Two have Emblems of War, and one of Musick and Poetry.

## P L A T E CLI.

Four Cisterns. The Ornaments should be Brass. The Cistern at Bottom should be made of Wood, or Marble, and cut out of the Solid. The others may be made in Parts, and joined with the Brass Work.

## P L A T E CLII.

A, B, C, D, E, Five Lanthorns, for Halls, Passages, or Staircases. Two of them are square; the others have six Sides, and are generally made of Brass, cast from wooden Moulds: A Scale is annexed.

## P L A T E CLIII.

Three Lanthorns. That in the Middle is very large. That on the Left is in the Form of an Egg; and that on the Right hath the Corners hollowed in, as may be seen by the Plan.

## P L A T E S CLIV. CLV.

Ten Chandeliers. That on the Left in Plate CLV. hath only four Sides; all the others have six Sides. The two at the Bottom of Plate CLIV. are solid; but I think the open ones preferable. They are generally made of Glass, and sometimes of Brass: But if neatly done in Wood, and gilt in burnished Gold, would look better, and come much cheaper.

## P L A T E CLVI.

Three Fire-screens. A and B have each two Leaves, which fold together, and the Fret which goes round the Paper is cut through. The other Screen stands on a Pillar, and slides up and down.

## P L A T E CLVII.

Three Fire-screens, which stand on four Feet, and are commonly called Horse-Fire-screens. That on the Left slides up. The Wood-Work of all of them should be gilt in burnished Gold.

## P L A T E CLVIII.

Three Fire-screens. That on the Right hath two Leaves, which fold. The others have Pillars, and slide up and down.

## P L A T E CLIX.

Six Tea-Chefts. The Ornaments should be of Brass, or Silver: The Plans are below, with a Scale.

## P L A T E S CLX. CLXI.

Nine Brackets for Bufts. Their Dimensions cannot be fixed.

## P L A T E CLXII.

Three Brackets for Marble Slabs. A may be the front Rail to any of them.

## P L A T E CLXIII.

Two Clock-Cases, with their Plans.

## P L A T E CLXIV.

Three Clock-Cases. *a* is the Plan of the Head and middle Part of that on the Left; B is the Plan of the Pedestals; and C of the Moulding which goes round it.

The Head-Part of that in the Middle is supported by two Ionic Columns and Pedestals. A, A, are the Columns, which may be hollow, and the Weights of the Clock go down them. For the opening Parts, you may cut the Columns in the Middle; one Half remains fixed, the other opens as a Door. C is the hollow Part, where the Pendulum swings. B, B, B, the Glasses. A, A, at the Back are two Pilasters: on the Top are some Emblems of Time. That on the Right, hath a Serpent, that goes round the Dial-Plate, representing Time lasting to Eternity, and the Wings on the Sides shew how swiftly it flies away.

## P L A T E CLXV.

Two Table Clock-Cases, with a Scale, and Half of their Plans. C is the Plan of that on the Left; B is the Plan of the Base; A is the Plan of the Cornice; *e, f*, the Plans of the Columns. The Ornaments which go round the Glass on the Left, must be a Door.

## P L A T E CLXVI.

Five Clock-Cases. That in the Middle is very large, and fit for a Public Hall, or an Assembly-Room. The other are for Spring-Clocks.

## P L A T E S CLXVII. CLXVIII. CLXIX.

Pierglass-Frames, with a Scale, but the Dimensions cannot be determined.

## P L A T E CLXX.

A Table and Pierglass. A skilful Carver may, in the Execution of this and the following Designs, give full Scope to his Capacity.

## P L A T E CLXXI.

Two Frames of Pierglasses.

## P L A T E CLXXII.

Four oval Frames.

## P L A T E CLXXIII.

Two Architrave Frames, with Heads.



## P L A T E CLXXIV.

Two Ovals.

## P L A T E CLXXV.

Four Frames of Tables.

## P L A T E CLXXVI.

Two Frames of Tables: The uppermost is a Dorick Entablature, with its Triglyphs and Metopes, supported by two Cariatides. The undermost is supported by two piping Fauns, leaning against two Vines, intermixed with Foliage, &c. It will have a grand Appearance, if executed with Judgment, and neatly gilt.

## P L A T E CLXXVII.

Five Girandoles.

## P L A T E CLXXVIII.

Three Girandoles. That on the Left is a Piece of Ruins intermixed, with various Ornaments.

## P L A T E CLXXIX.

Two carved Chimney-Pieces, with Glassés, Frames, and other suitable Ornaments.

## P L A T E CLXXX.

Two Chimney-Pieces in Architecture, with the Plans of the Columns below. The Columns may be whole.

## P L A T E CLXXXI.

Two Chimney-Pieces, with Glassés.

## P L A T E CLXXXII.

A Chimney-Piece, which requires great Care in the Execution. The Embossments must be very bold, and the Foliage neatly laid down, and the whole properly relieved. The Top may be gilt, as likewise some other ornamental Parts.

## P L A T E CLXXXIII.

A Chimney-Piece of Architecture, intermixed with Trophies, &c.

## P L A T E CLXXXIV.

A Chimney-Piece composed of Architecture, Sculpture, and Ruins. Great Care will be necessary in executing the upper Part: The Ornaments must be carved very bold, so that the Ruins may serve as Bas Relief. The under Part should likewise be very bold, and the Dog entirely free. It would not be amiss, if the whole was modelled before it is begun to be executed.

## P L A T E CLXXXV.

A Frame for a Picture. The Corners are Trophies of Hunting, Mufick, &c.

## P L A T E CLXXXVI.

A Frame with warlike Trophies in the Corners and Middles.

P L A T E   CLXXXVII.

A Frame for a Picture of an Engagement at Sea.

P L A T E   CLXXXVIII.

Two Tabernacle-Frames proper for Stair-Cases.

P L A T E   CLXXXIX.

Eight Shields, which, as they are often placed very high, should be very bold. They may serve as Ornaments to Pediments.

P L A T E S   CXC. CXCI.

Eight Stove-Grates. I would recommend the ornamental Parts to be of wrought Brass, and as they may be made to take off, will be easily cleaned.

P L A T E S   CXCH. CXCHII.

Eight Designs of Frets.

P L A T E S   CXCV. CXCVI.

Ten Designs of Borders for Paper-Hangings.

P L A T E   CXCVI.

Three Designs of Fret-Work.

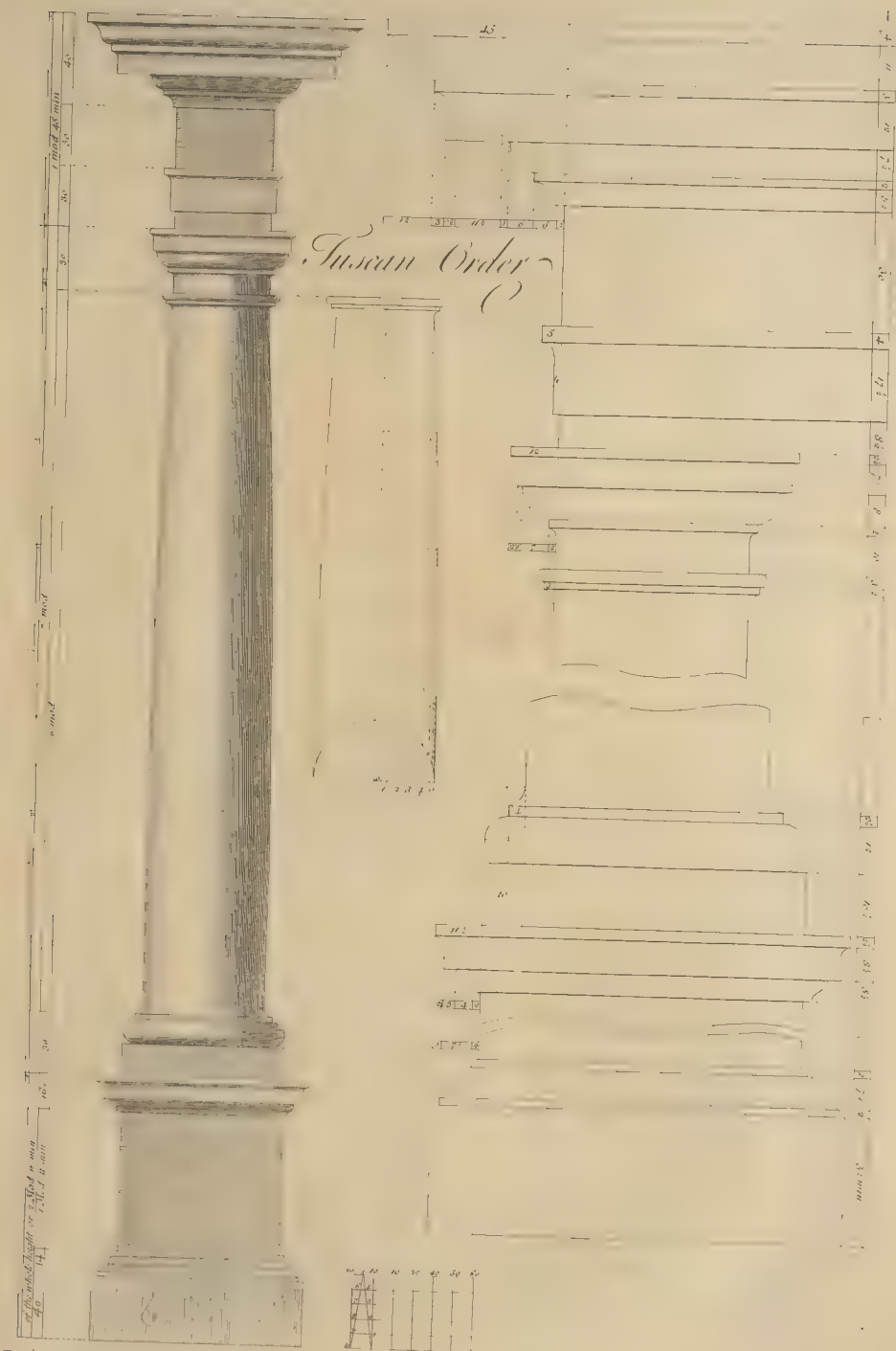
P L A T E S   CXCVII. CXCVIII.

Four Designs of Chinese-Railing. They are genteel Fences for Gardens, &c.

P L A T E S   CXCVI. CC.

Designs of Handles and Scutcheons, of Brass-Work, for Cabinet-Work. A and B are Handles for Tea-Chests.





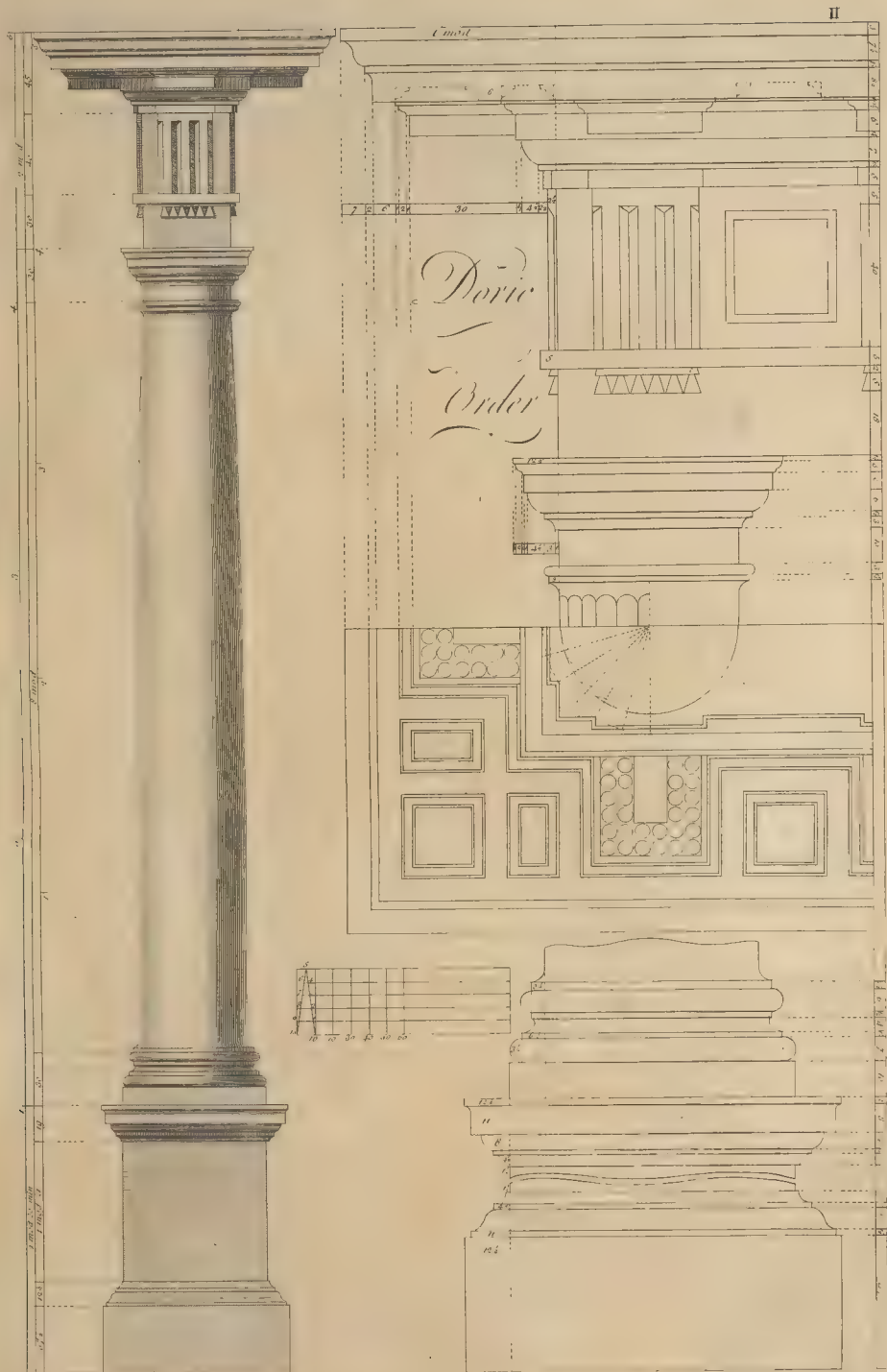
T. Chippendale inv. et del.

Pub. according to Act of Parliam. 1753

T. Mallet





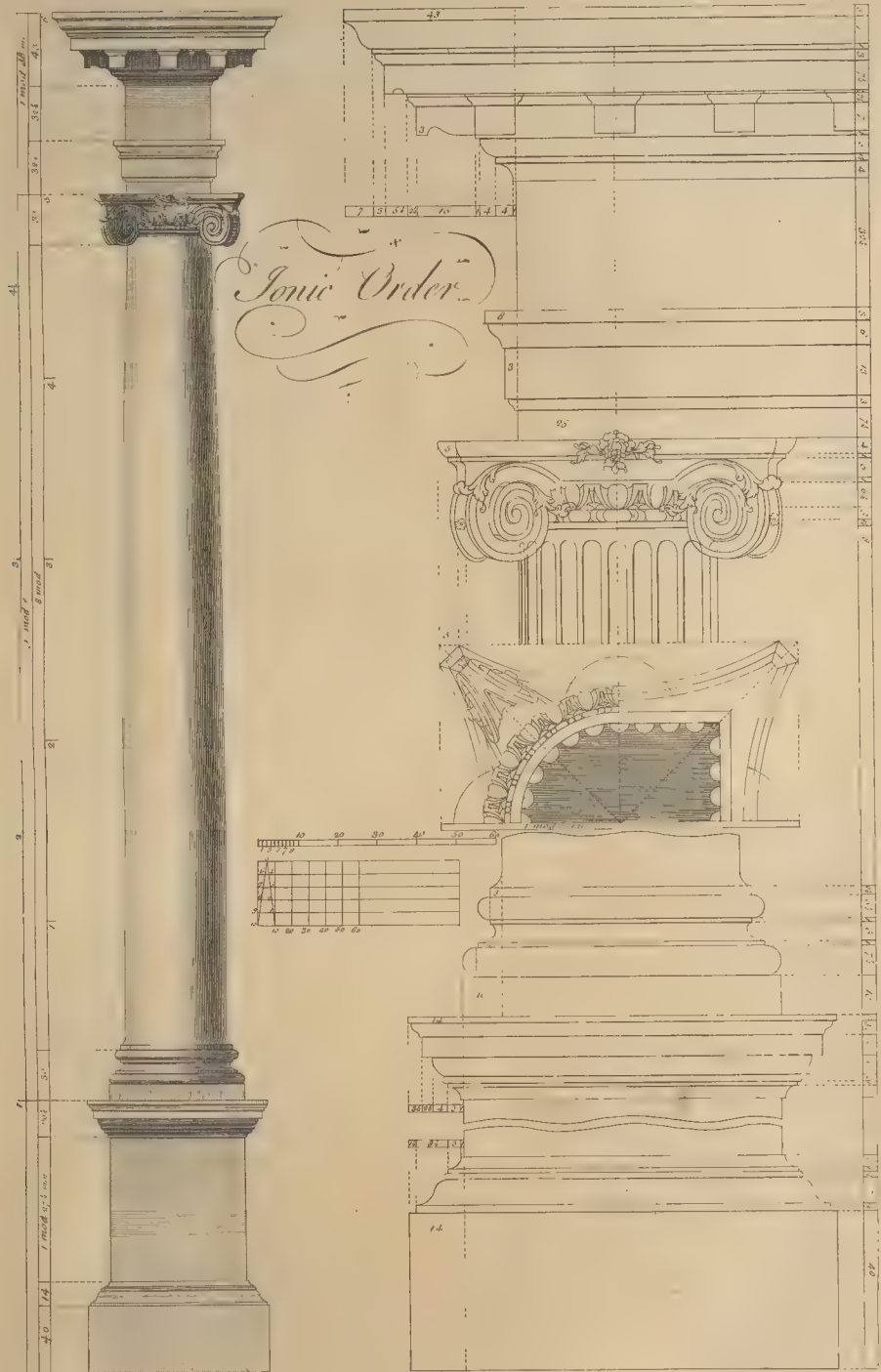


T. Chippendale inv et del

Pub. according to Act of Parliament, 1753.

T. Muller sculp





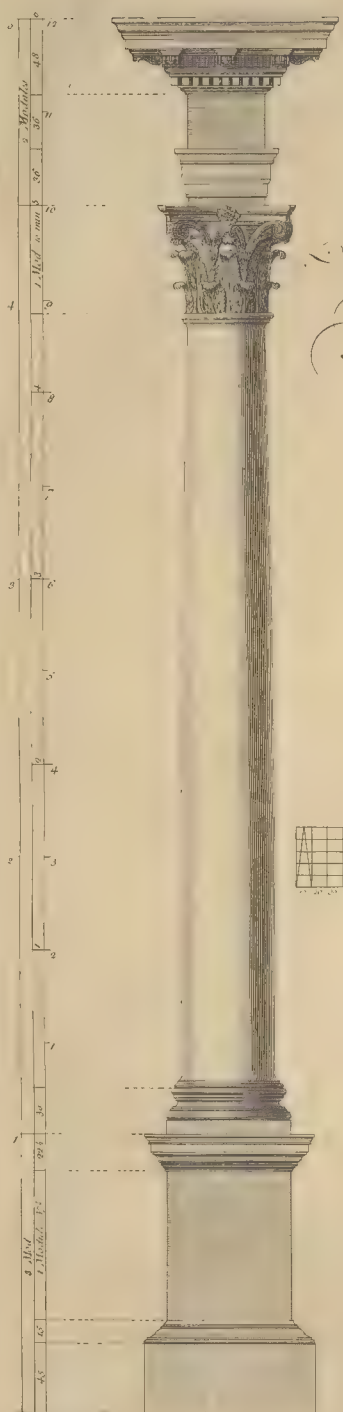
*T'hyppendale inv et del*

Pub. according to Act of Parliam. 1758

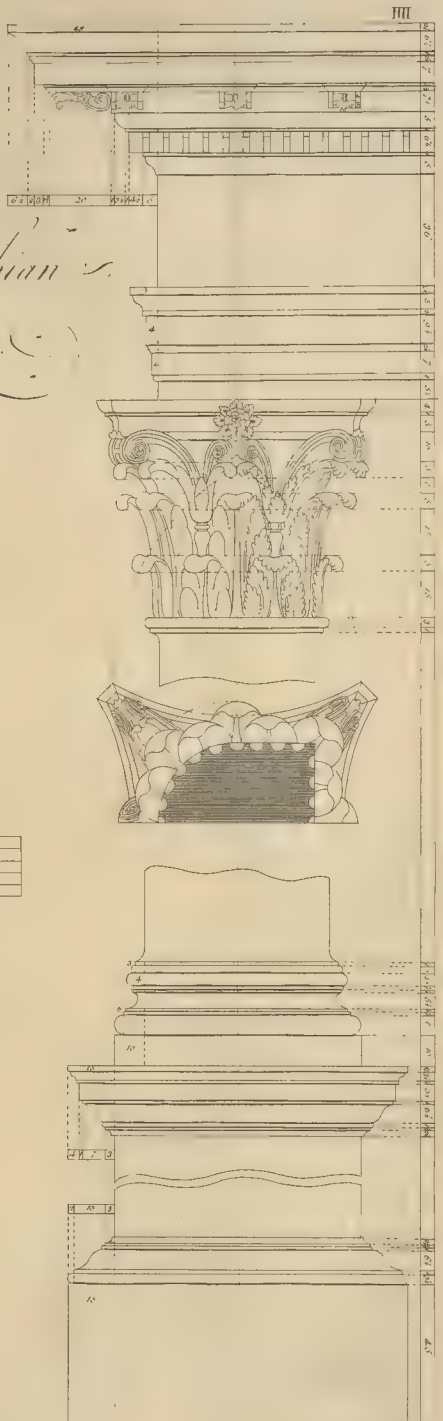
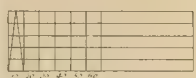
*T. Muller scabre*







*Corinthian  
Order.*



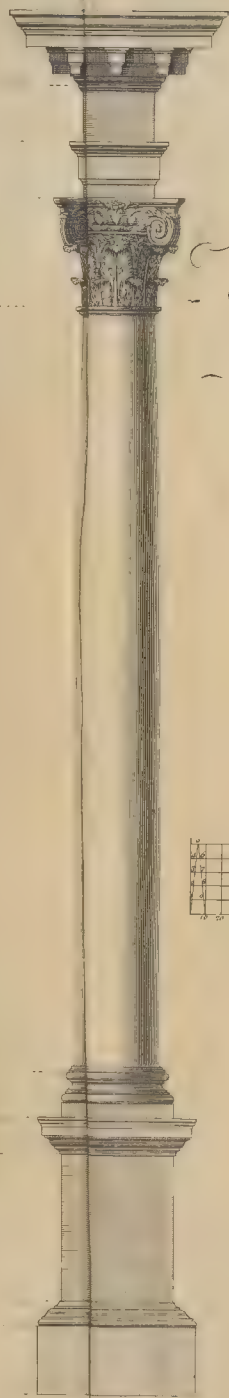
T. Chippendale inv. et del.

Pub. according to Act of Parliament, 1753.

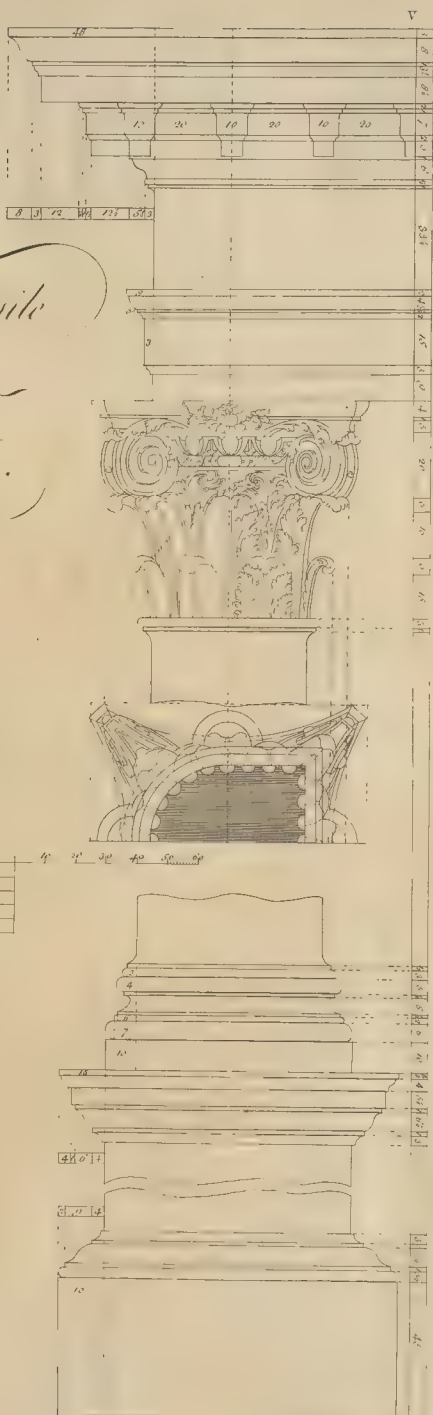
T. Miller sculp.







*Composite  
Order*

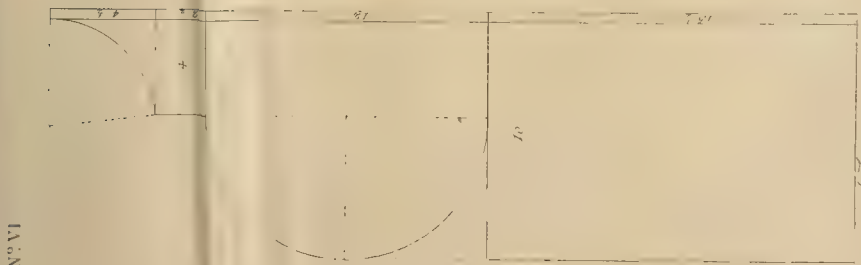


T. Chippendale inv. et del.

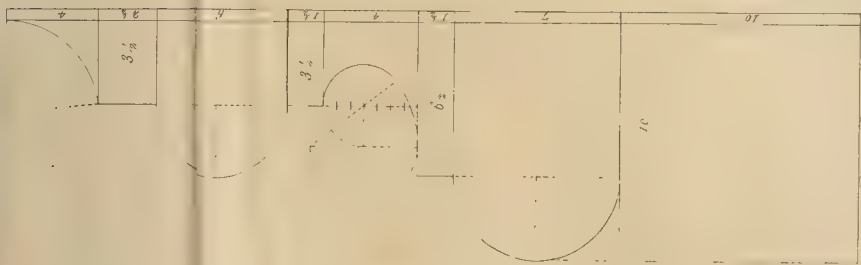
Pub. according to Act of Parliament 1753

T. Muller sculp.

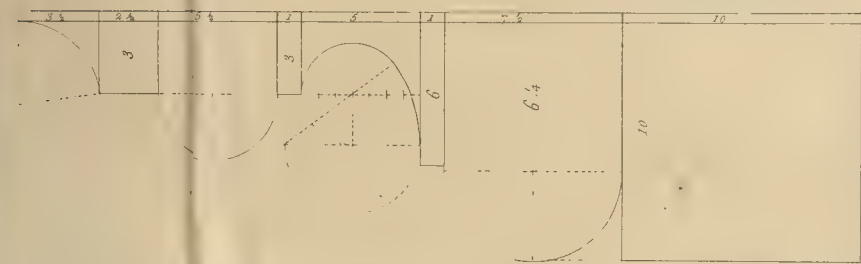




Tuscan  
Capite nudo

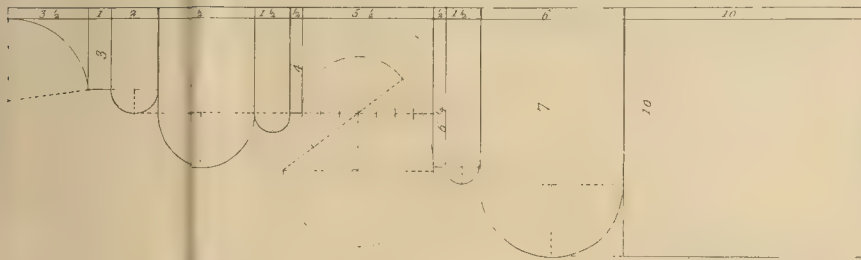


Doric

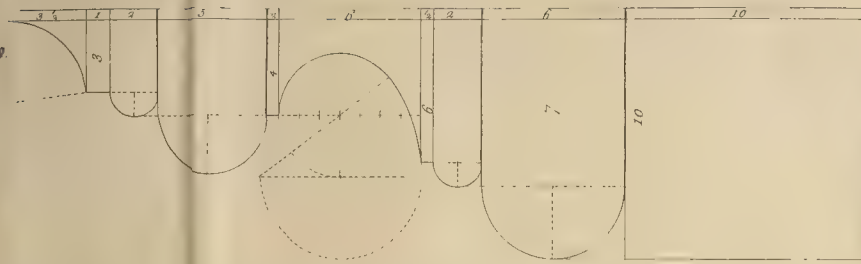


Ionic

Not. moltiplicare le parti in proporzione



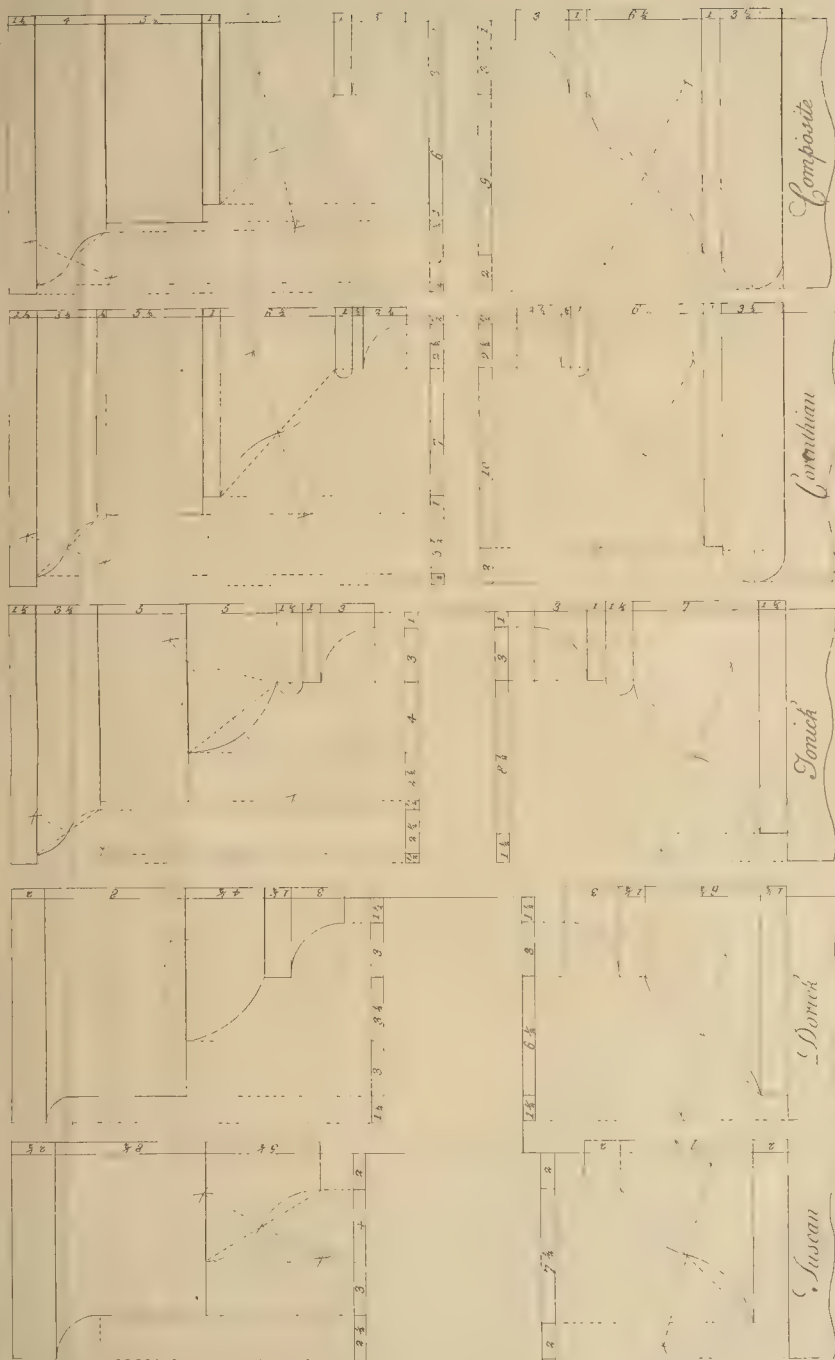
Corinthian



Composite  
Capite nudo







Il. Apprendato m. d. d.

Arch. according to the old of the 16th and 17th c.

T. H. H. H. H. H.





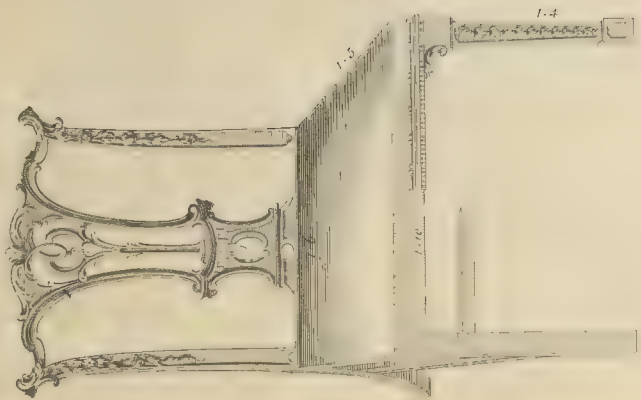
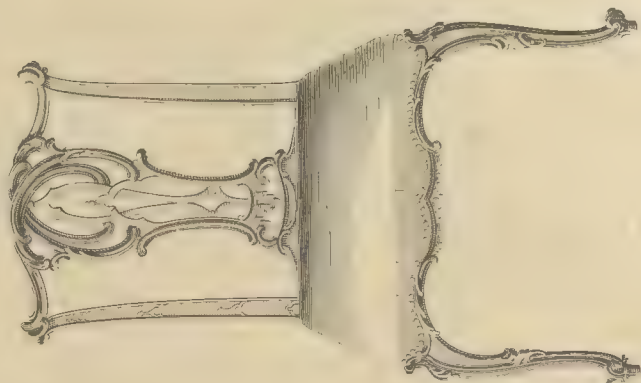
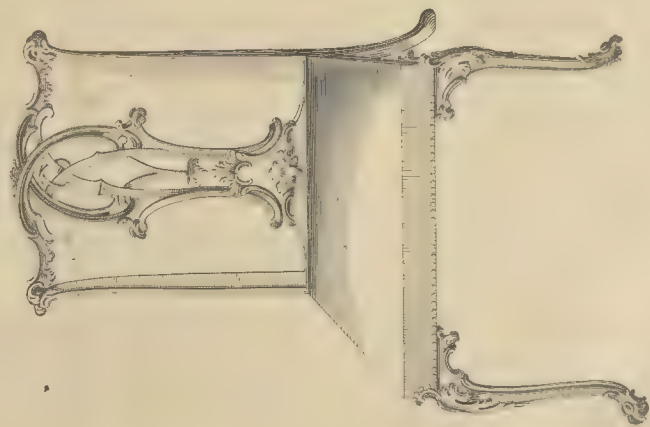
*T. blattellae* (Linn.)

Pub. according to List of Parliament 1753

*Teinopyrum latifolium* L.



Chairs.

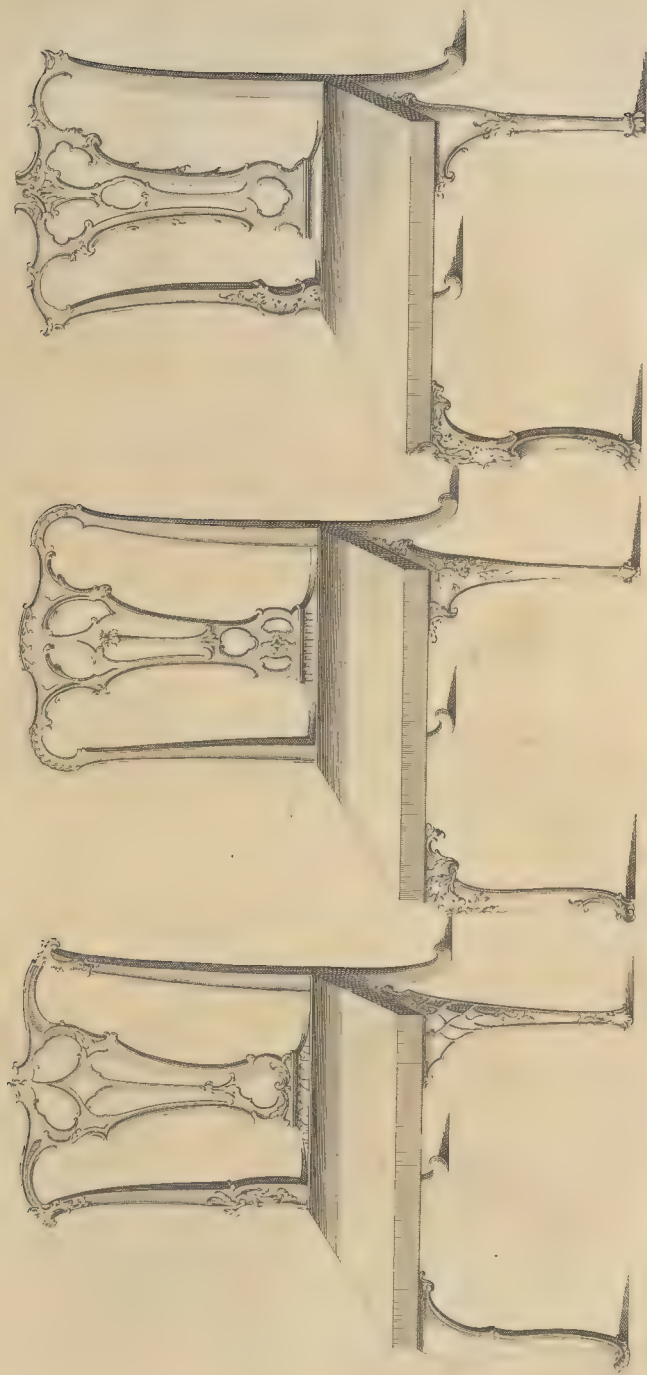


*Shewnd only.*

*Shewnd only.*







*T. Chippendale inv. & delin.*

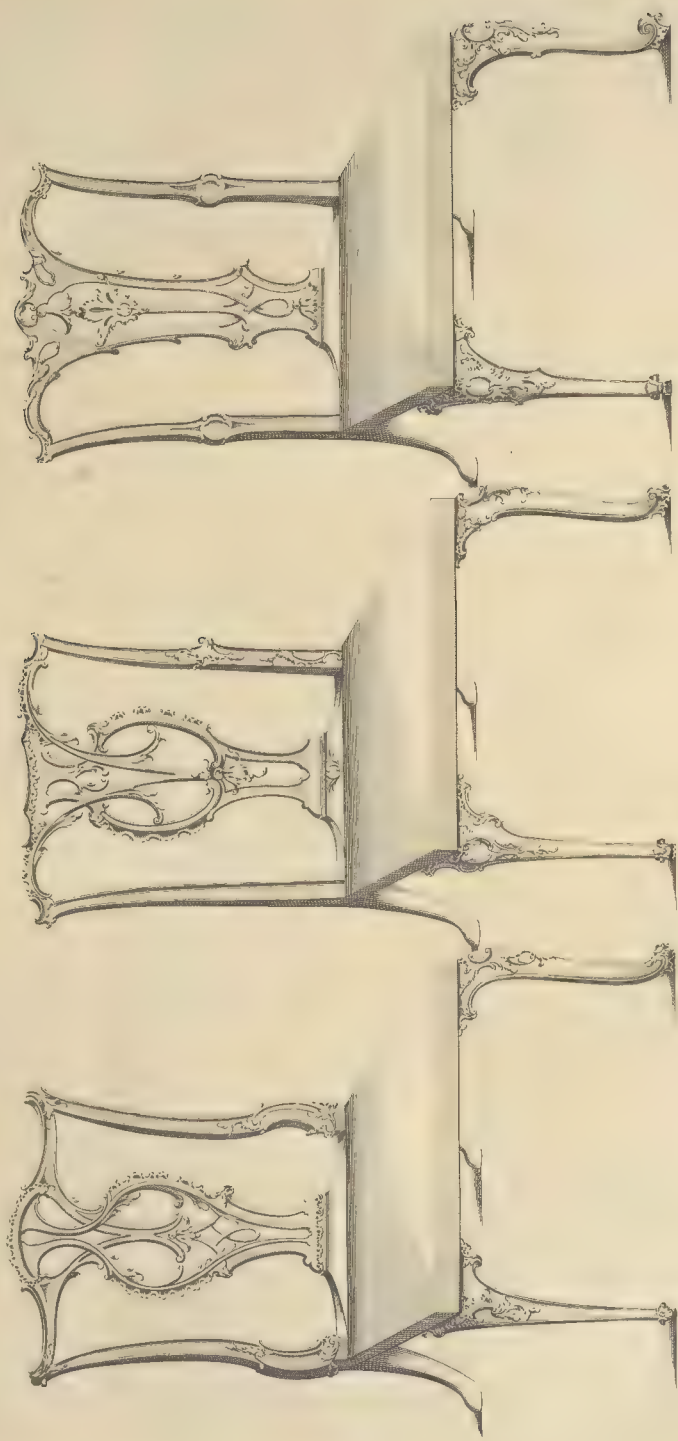
*Pub. according to list of Parliament 1753.*

*Worley sculp. &c.*





*Chairs.*

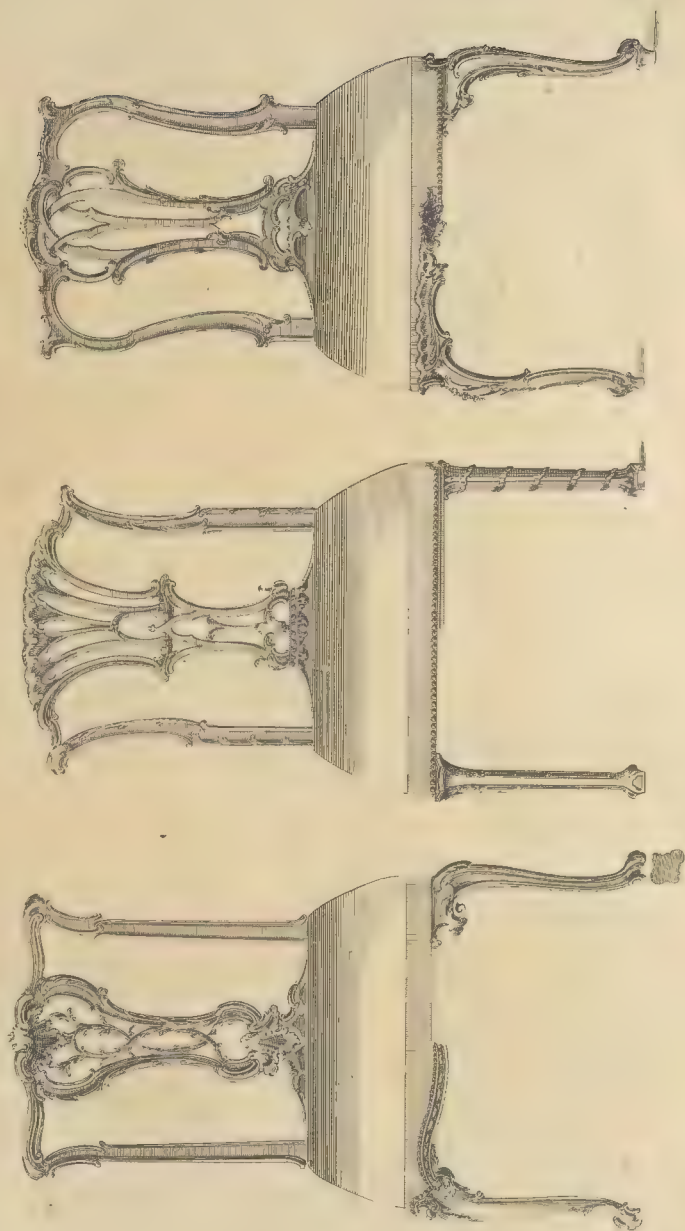


*Tr. l'appendice Inv.ºa del*

*l'Pub.ºa according to the of.ºa regolamento 1753*

*Mod.ºa conp.ºa*





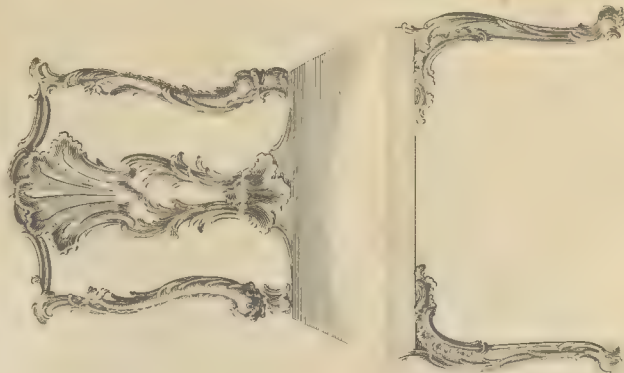
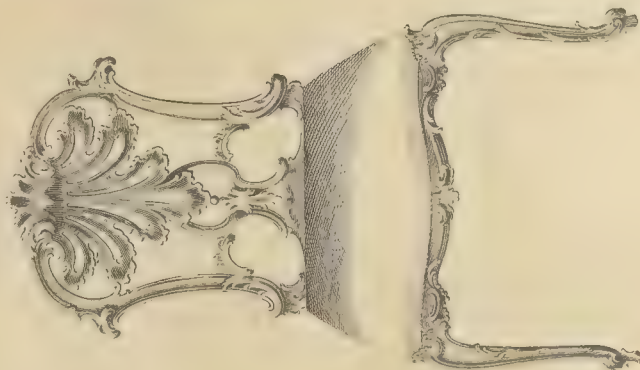
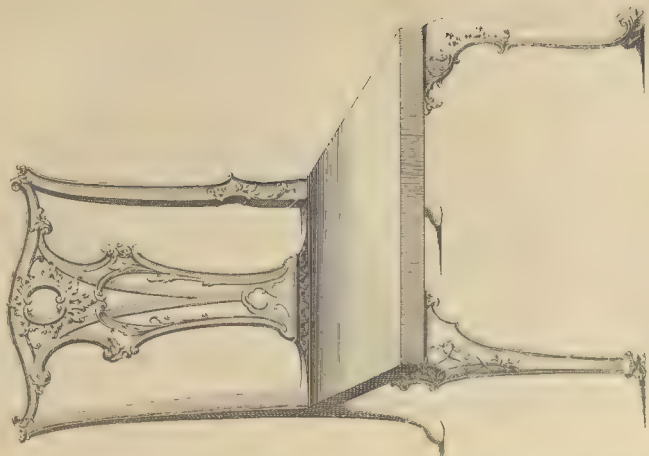
*Chaise longue.*

*Chaise longue, etc. etc.*





*Chairs.*



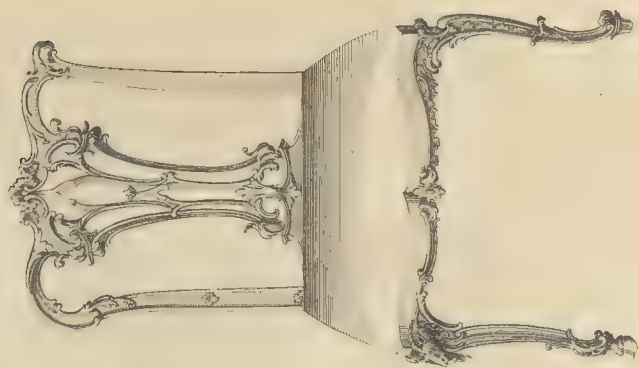
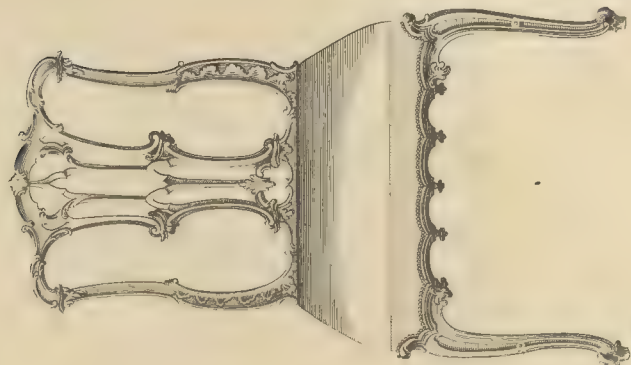
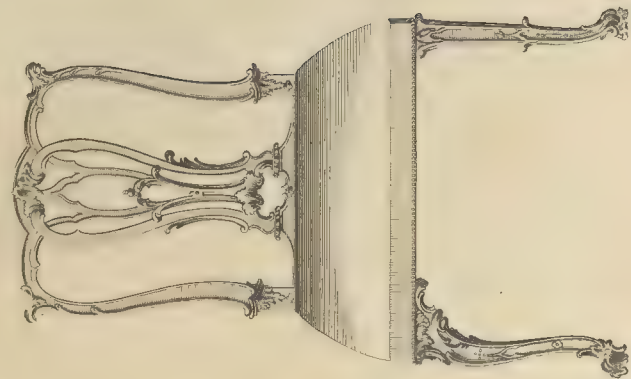
*J. Taylor, sculpt.*

*Pub. according to Act of Parliament, 1761.*

*Printed by J. Smith, in the Strand.*





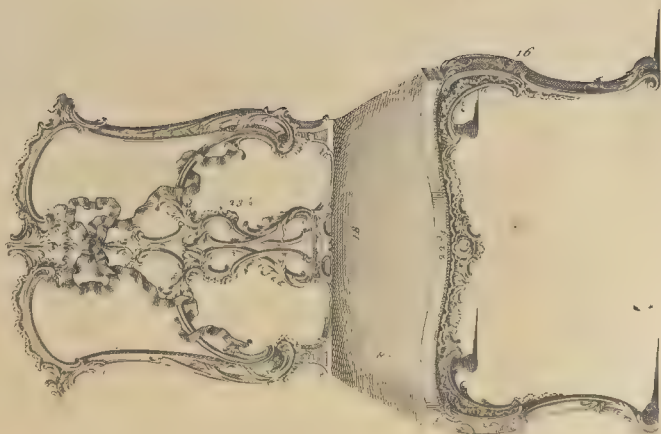
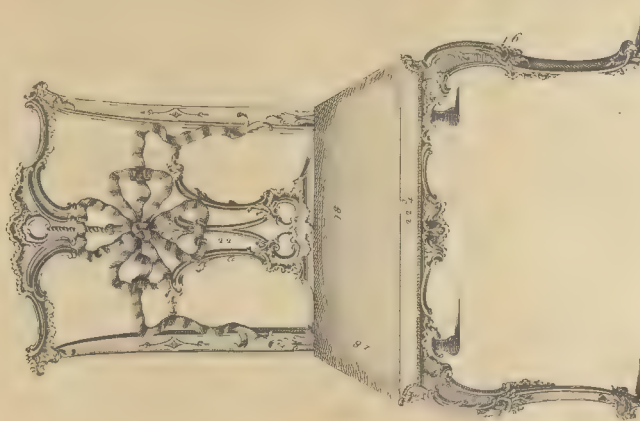
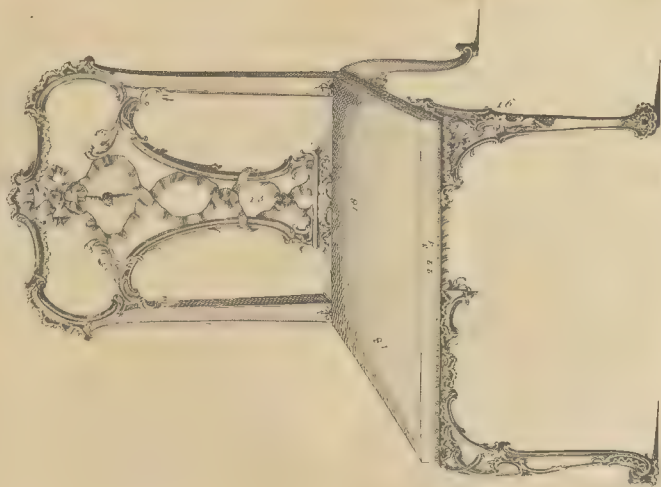


*Le style de la chaise.*

*Le style de la table.*



*Pillband Back Chairs.*



*of Chippendale's 'The Art of the Chair'.*

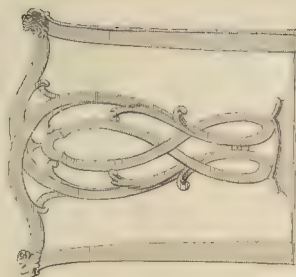
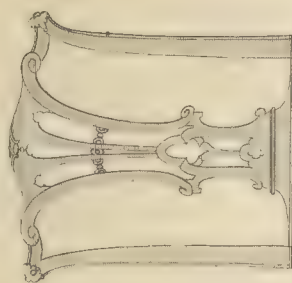
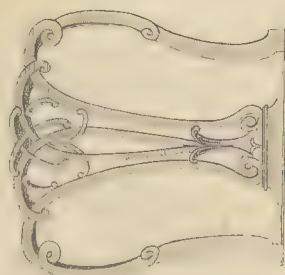
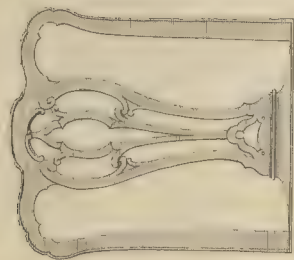
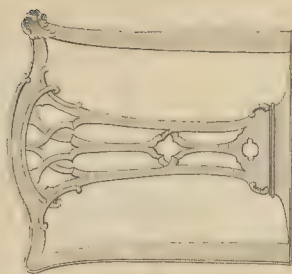
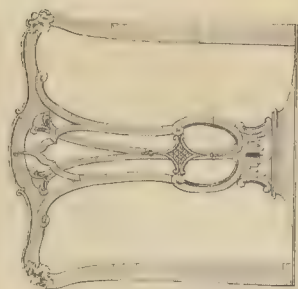
*Published according to Act of Parliament.*

*M. Darcy, 17, St. Martin's Lane.*





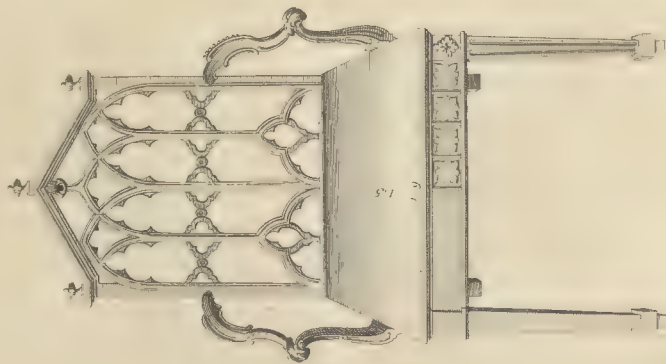
*Backs of Chairs.*



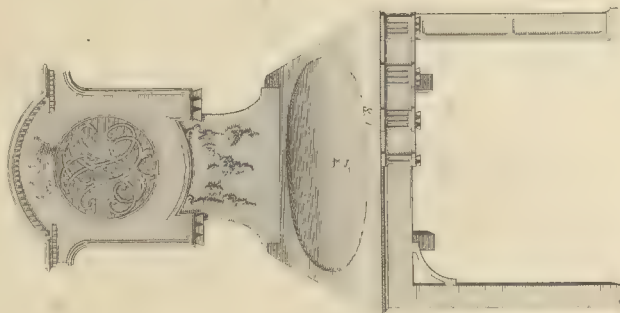




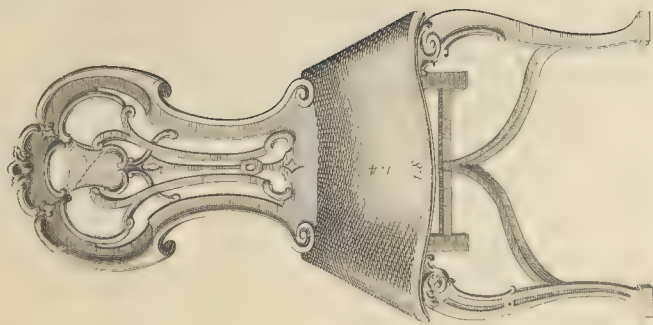
Hall Chairs.



Height of backrest incl. 1.5



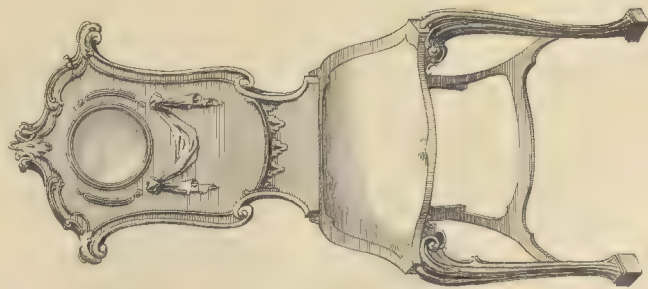
Height according to date of *Leichnam*, 1750.



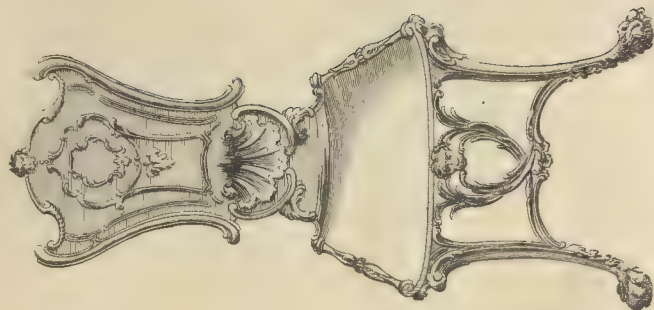
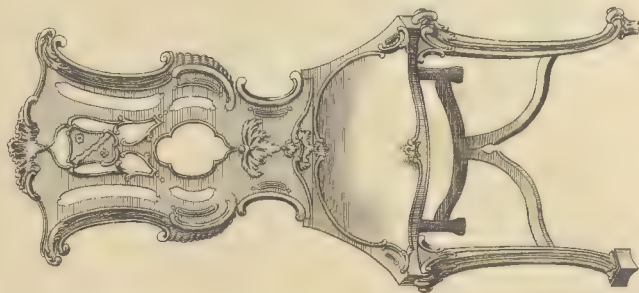
Height for *Scalp*.



Hall Chairs.



*Hippocrate's model.*

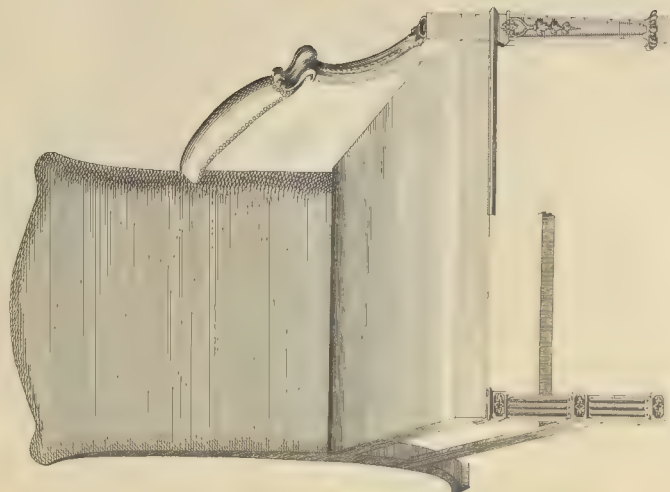


*La Miller's design.*

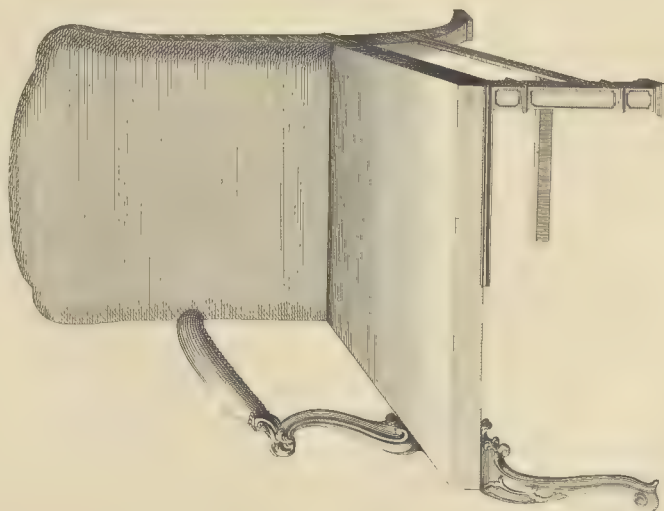




*French Chairs.*



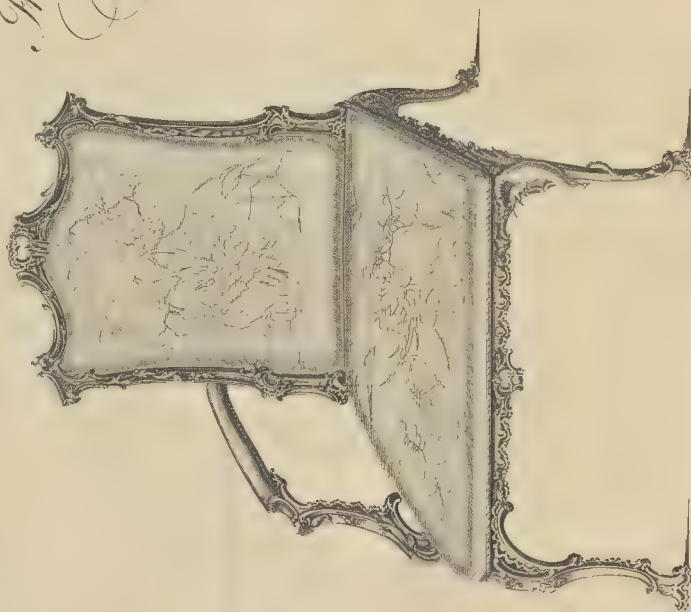
*W. Knight's design.*



*W. Knight's design, inv. et del.*



# French Chairs



*T. Chippendale inv. et del.*

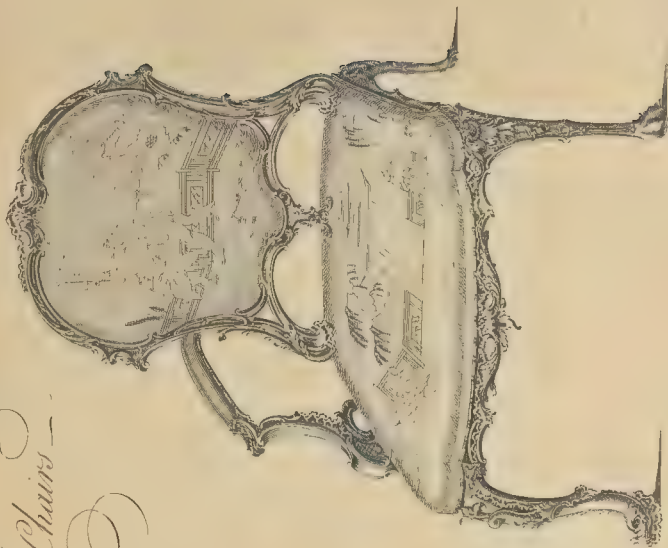
*Publ. according to list of Masters, 1758*

*20th July 1758*





French Chairs



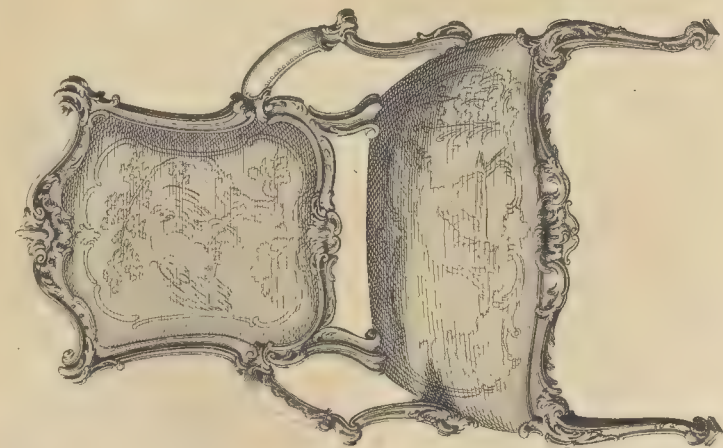
T. Chippendale inv. & del.

Pub. according to Act of Parliament, 1753

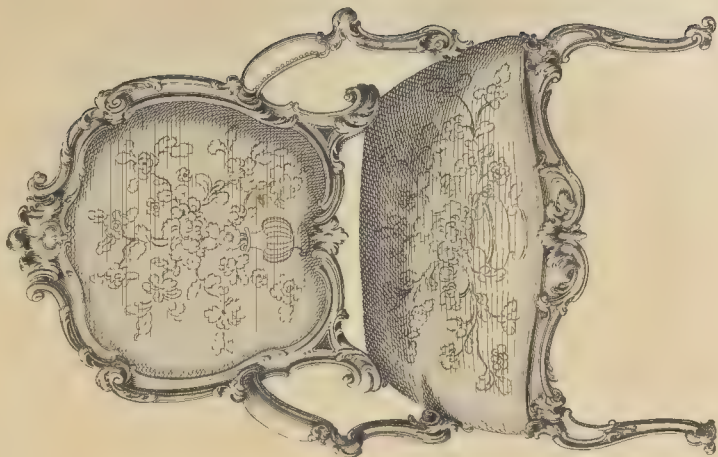
Worley sculp



French Chairs.



*L'Apprendre int. et ext.*



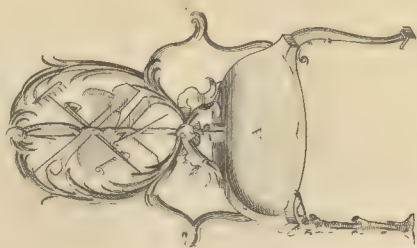
*Chairs according to Art of Perfum. 1759.*

*J. Taylor sculp.*

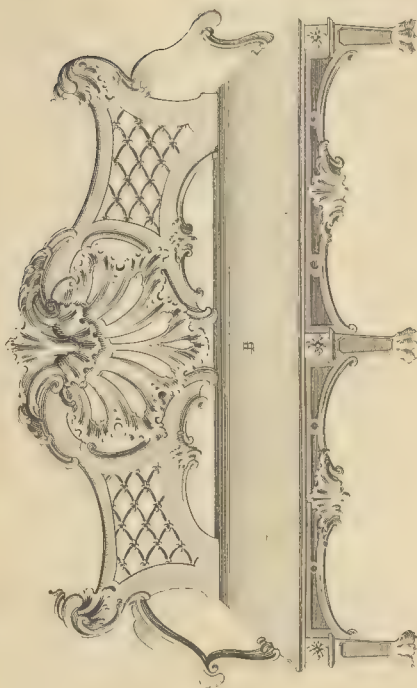




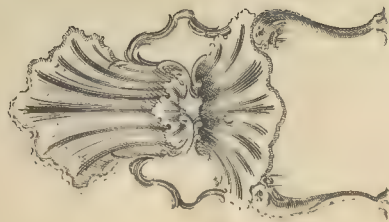
*Designs for Garden Seats.*



*See Appendix plate in vol. de la*



*Published according to Act of Parliament 1761*



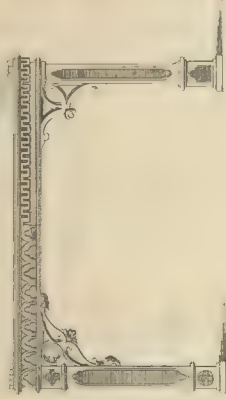
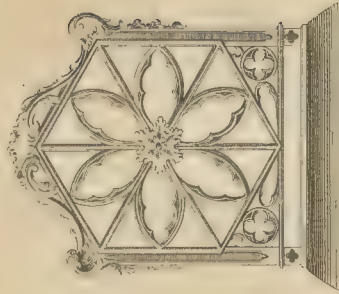
*Marble Sculpt*



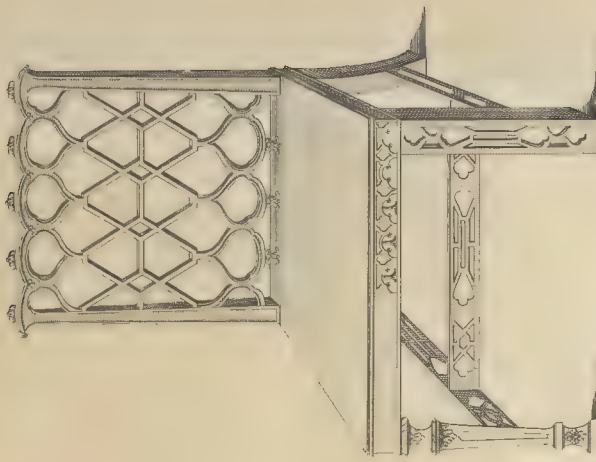
*Designs of Chairs.*



*V. l'Hyppocrate, par M. de la*



*Publiée, according to Act of Parliament, 1781.*

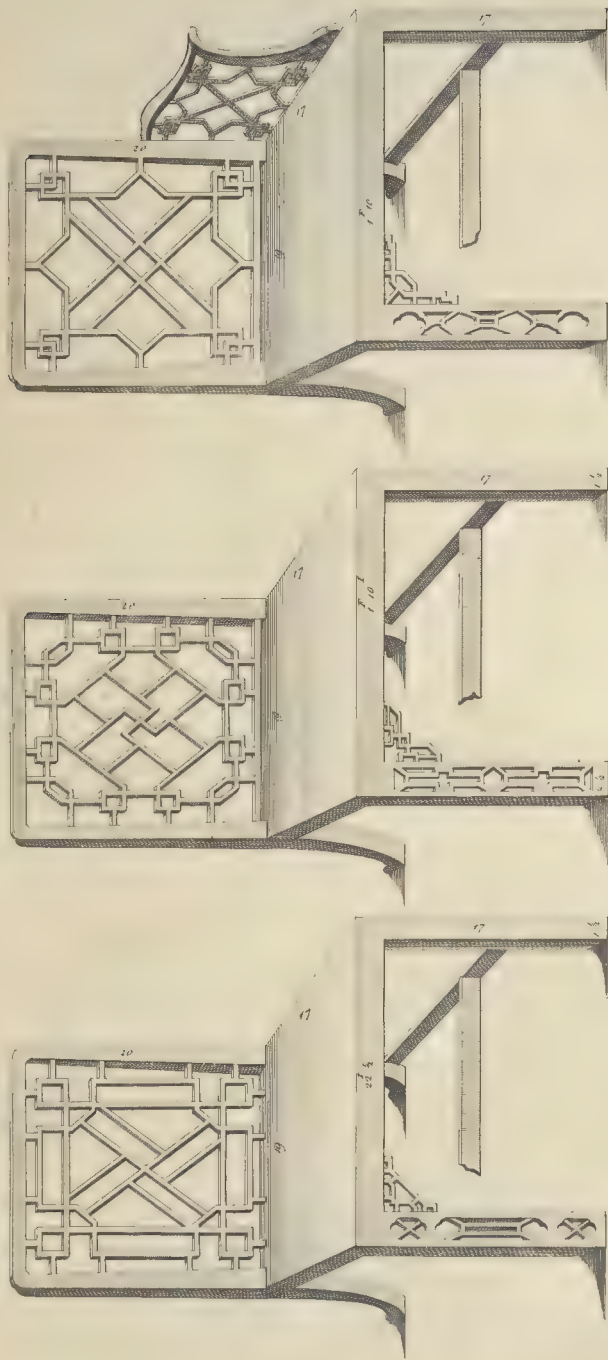


*M. Darcy, 1781.*





*House Chairs:*



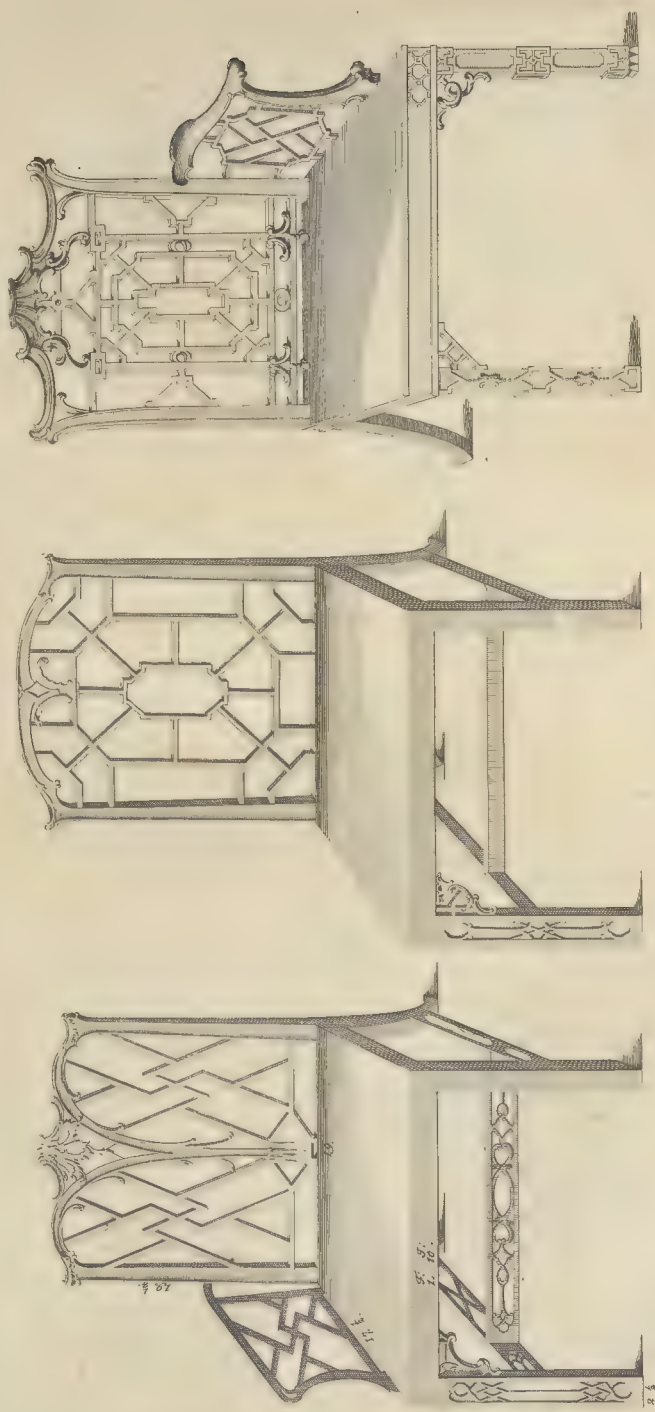
*T. Chippendale inv. et delin.*

*Published According to Act of Parliament*

*M. Dooly Sculp.*



Chinese Chairs.



T. Chippendale inv. et del.

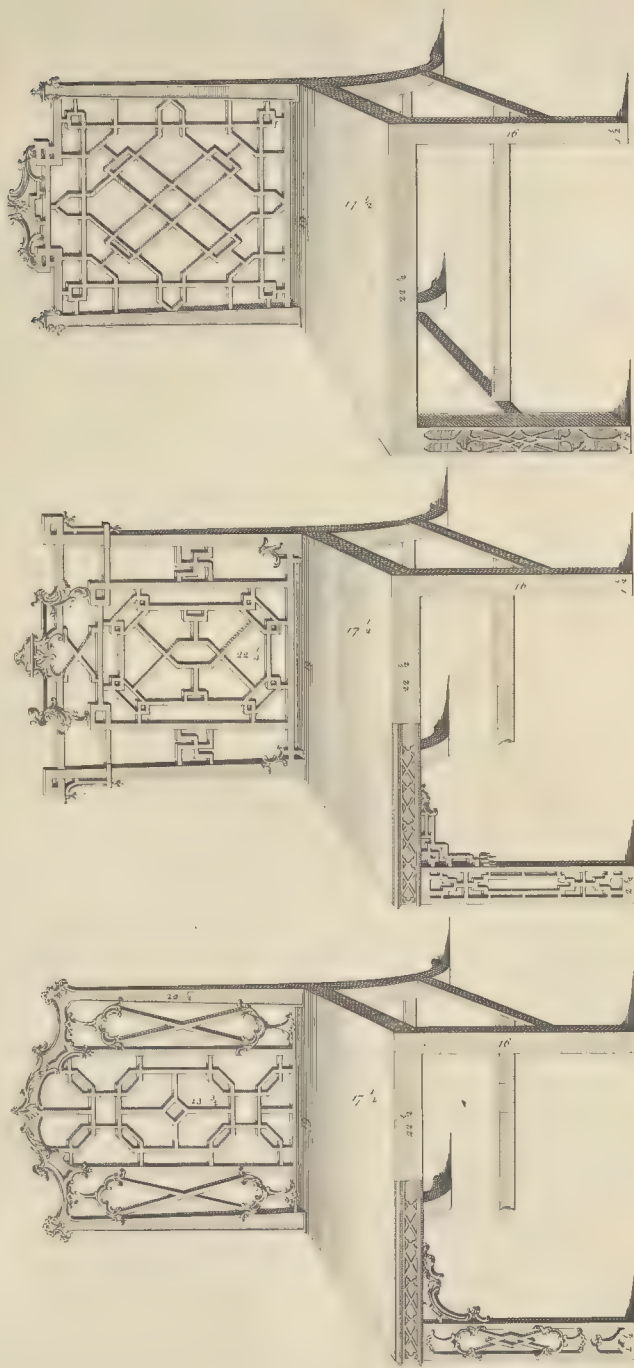
Publ. according to list of Parlour, 1753.

Marble, 1753.





*Chaise Chaires.*



*Chippendale inv. et delin.*

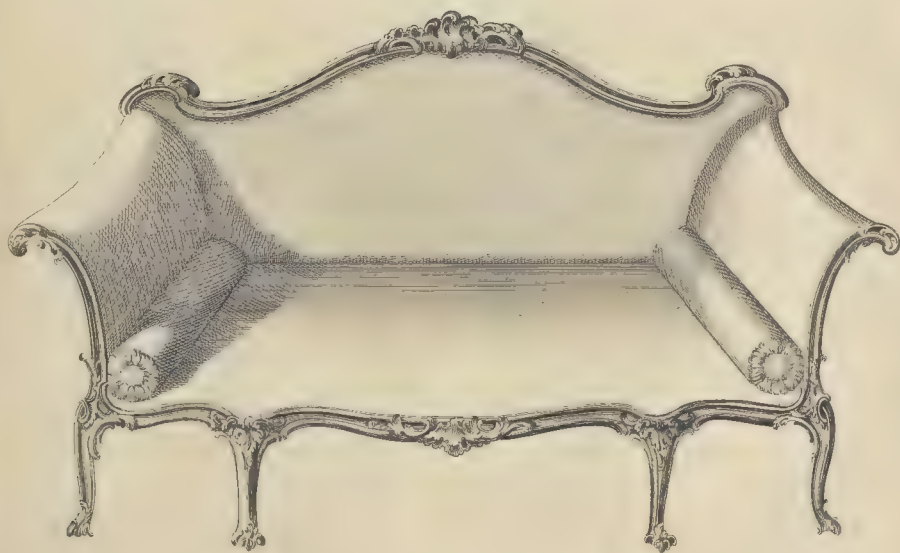
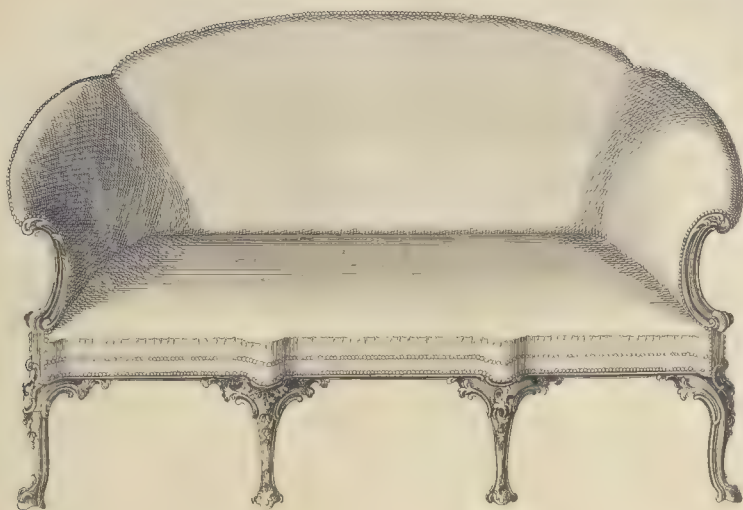
*Published according to the order of Parliament.*

*21 D'Alcy, delin.*



*Sofas.*

N<sup>o</sup>.XXIX.



*Le Roy, architecte, et de la mod. de l'art. Publiée d'après le dessin de l'architecte de l'Académie de Paris.*

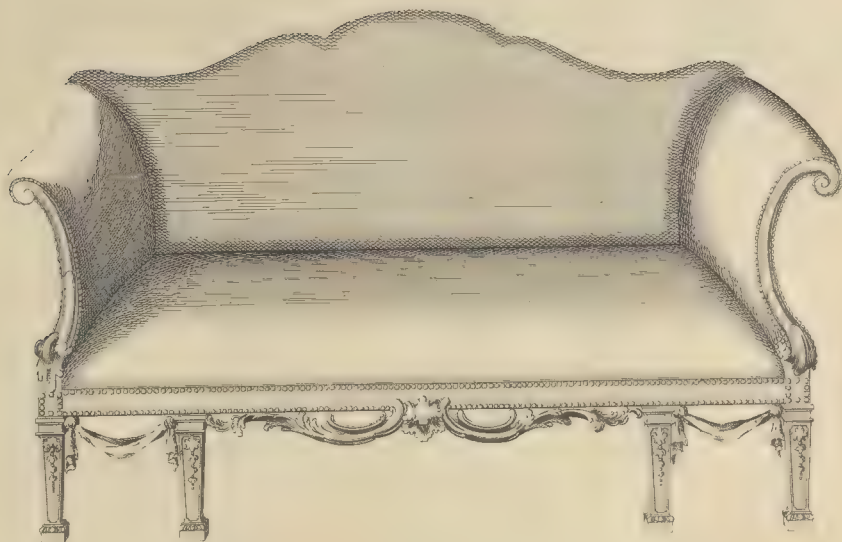
*Le Roy, architecte.*





*Sofas.*

N<sup>o</sup>.XXX.



*T. Chippendale in 1751 del.*

*Published according to Act of Parliament 1750*

*J. Taylor sculp.*



• 6. 5. 1. 1. 1.



B. Clausen & Søn.

— Published according to Act of Parliament, &c. —

1841, under inv. no. 11.





*Designs for Couches.*

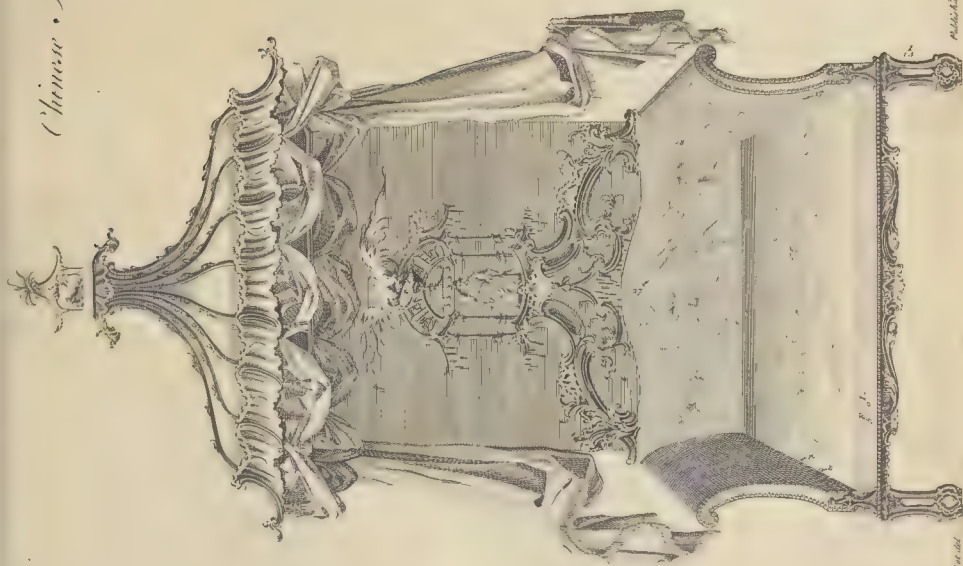


*A. Chippendale invent. delin.*

*Published according to Act of Parliament. 1761.*

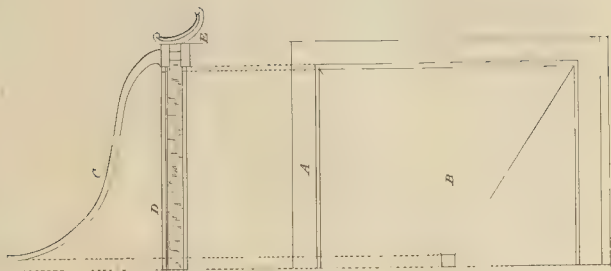
*Wentz Sculpt.*





of 'supplement' not at all

Publicly according to City of Portland



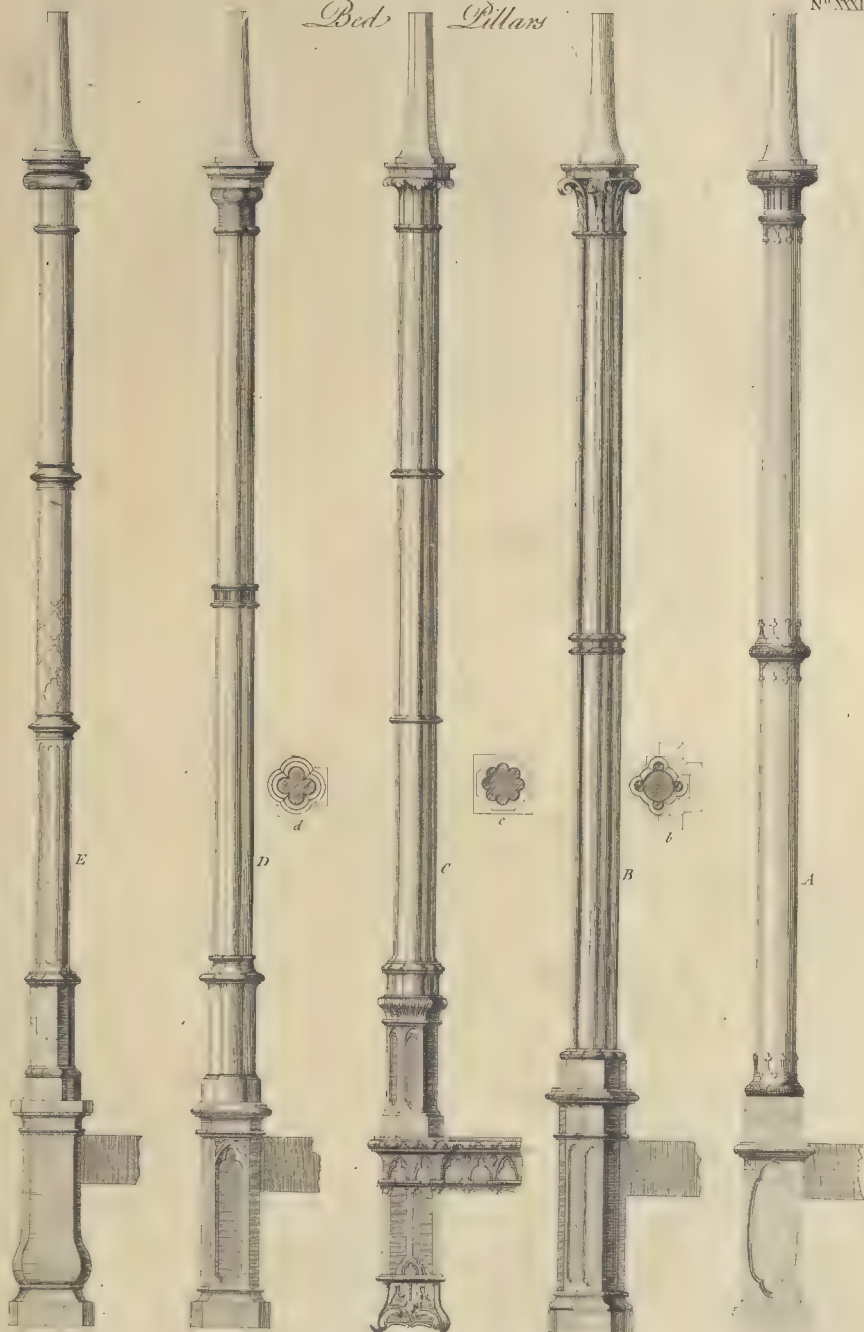
M. D. B. 1840





*Bed Pillars*

N<sup>o</sup> XXIV



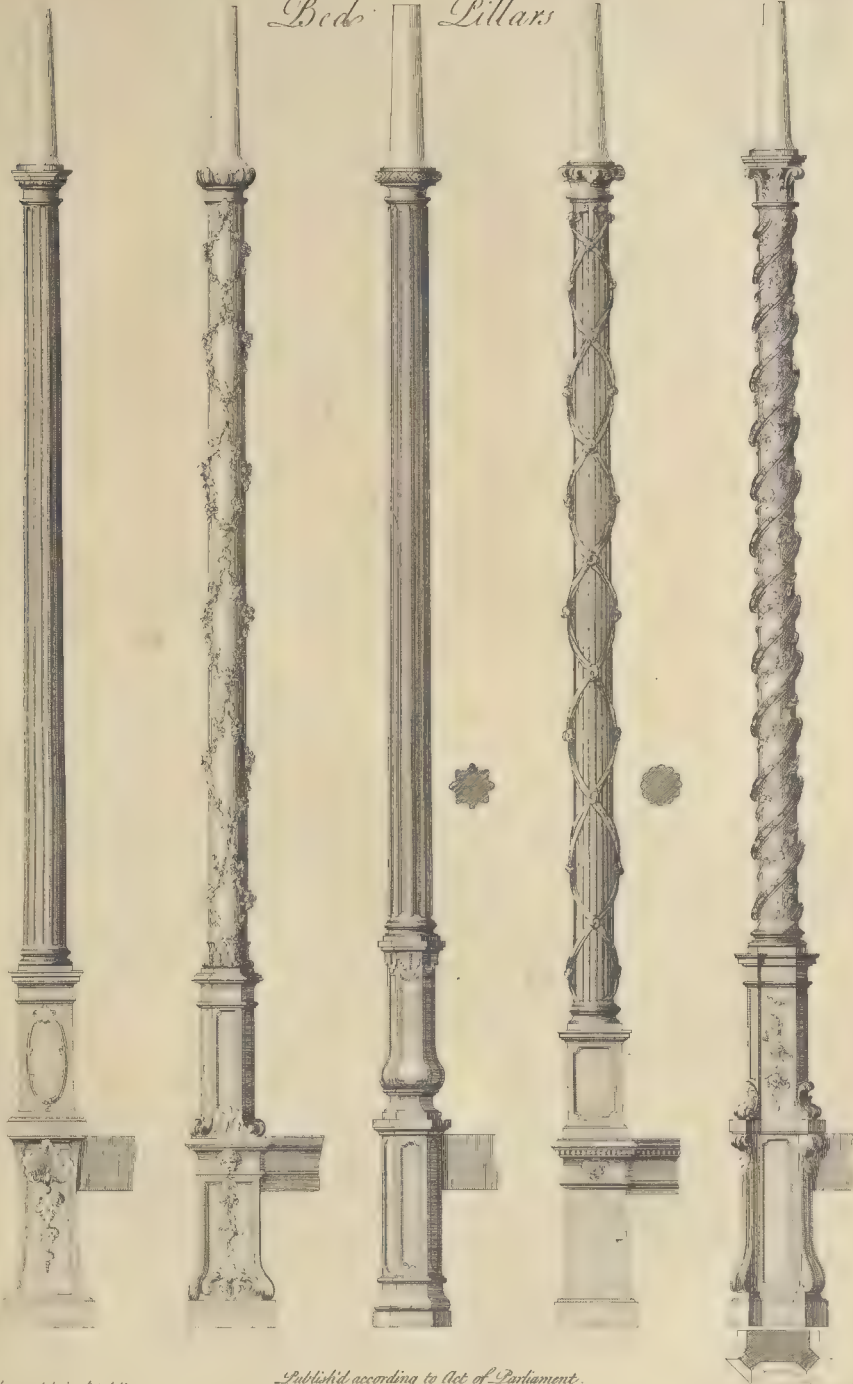
*T. Chippendale inv: et delin*

*Published accord<sup>d</sup> to Act of Parliament 1739.*

*J. Taylor sculp*



*Bed Pillars*



*J. Chappendale inv't & delin*

*Published according to Act of Parliament.*

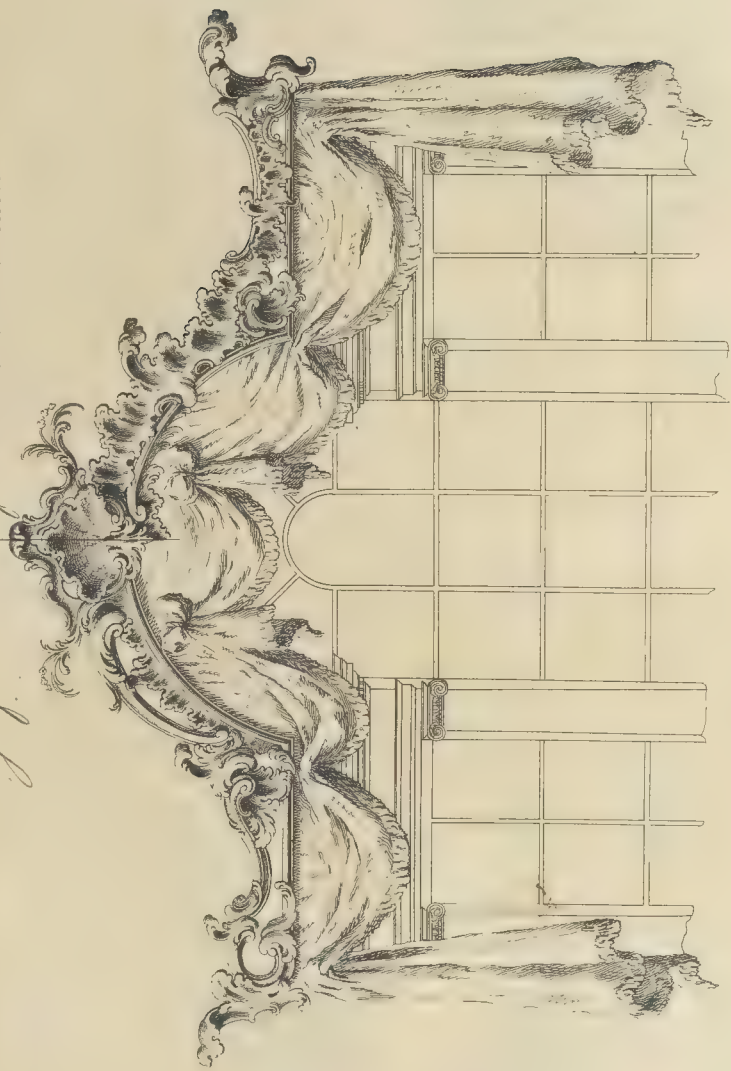
*J. Kneller sculp*





*A Design for a Cornice, for a Venetian Window.*

LXXXV



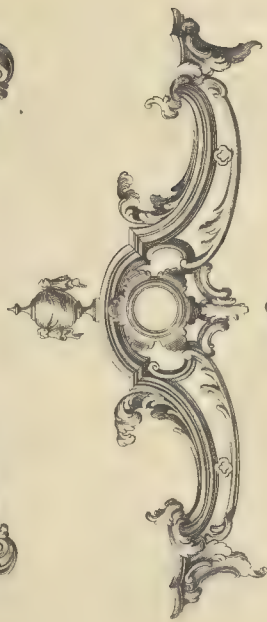
*J. Chappardale inv. et del.*

*Published according to the Act. 1762.*

*J. Stanger sculp.*



*Ornaments for Beds or Windows.*



*Independente met. et del.*

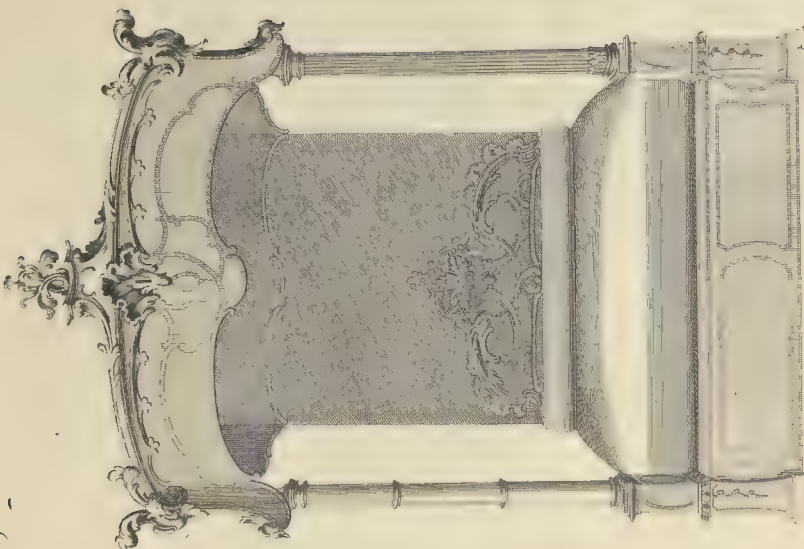
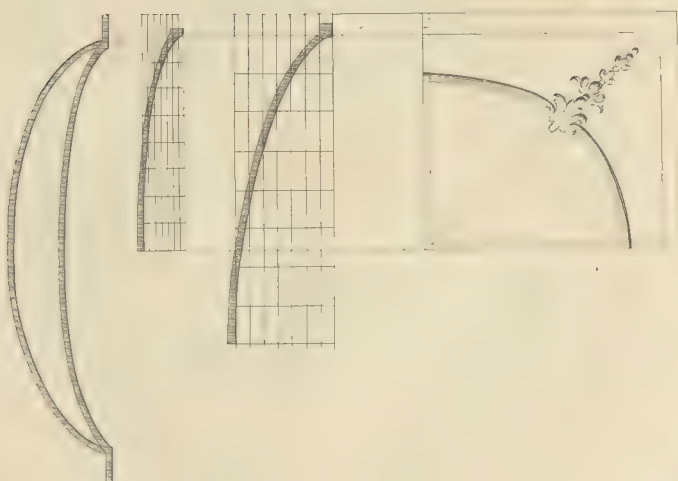
*Published according to Act of Parliament 1730.*

*See Supplement.*





*1. Bed.*



*8. Single Bedstead.*

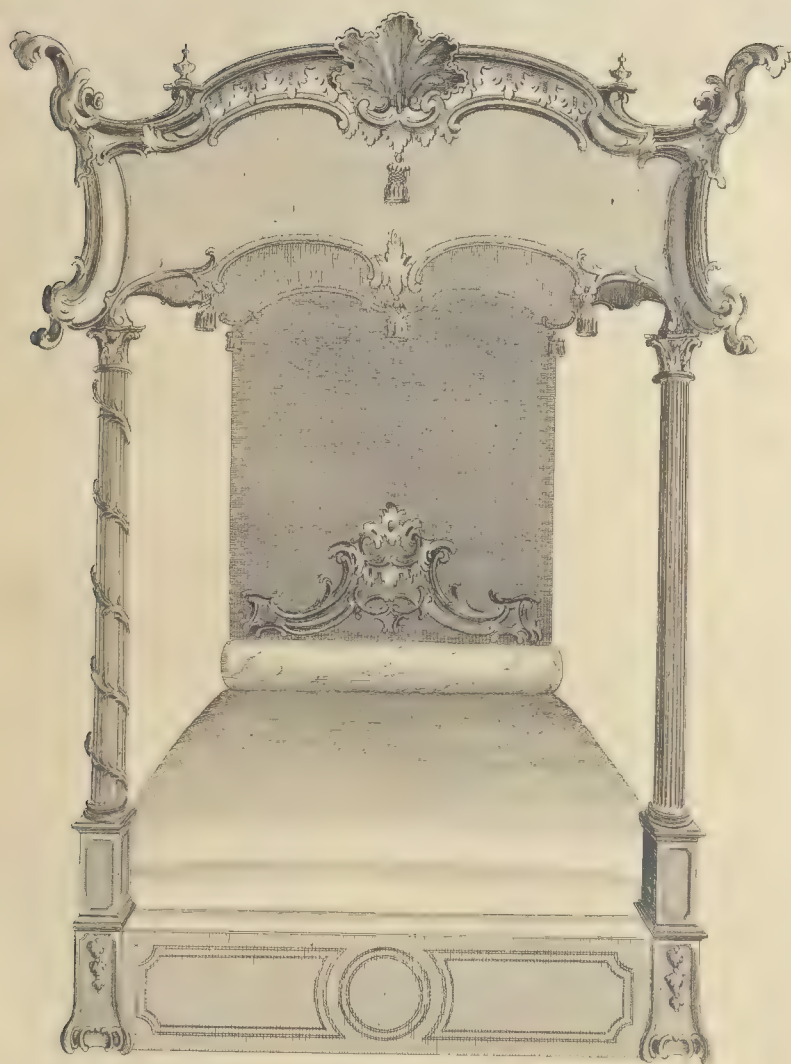
*Published according to a list of Parliament, 1750.*

*7. (44) double bedstead.*



*A Bed.*

N<sup>o</sup> XXXIX.



*T. Chippendale inv. et del.*

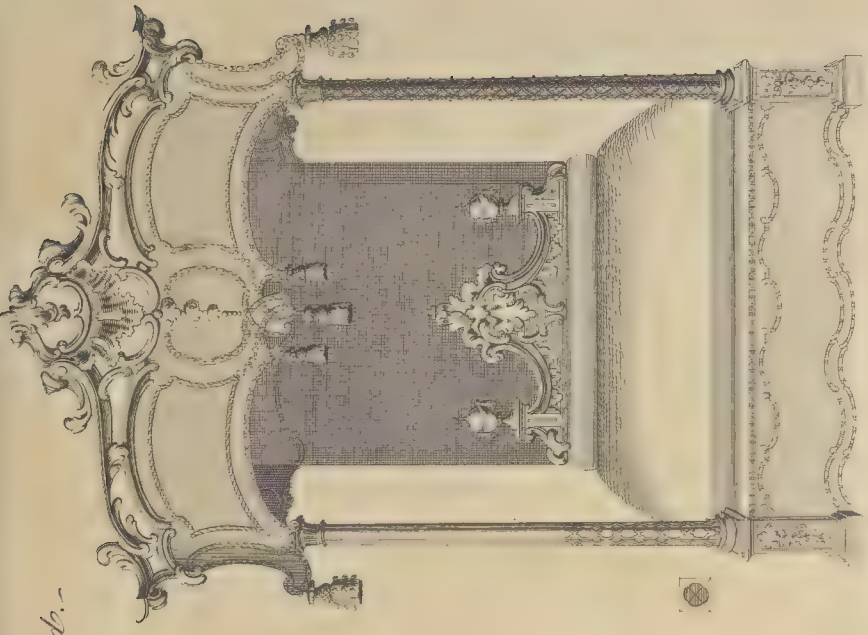
*Published accord.<sup>g</sup> to Act of Parliament 1759.*

*J. Miller sculp.*

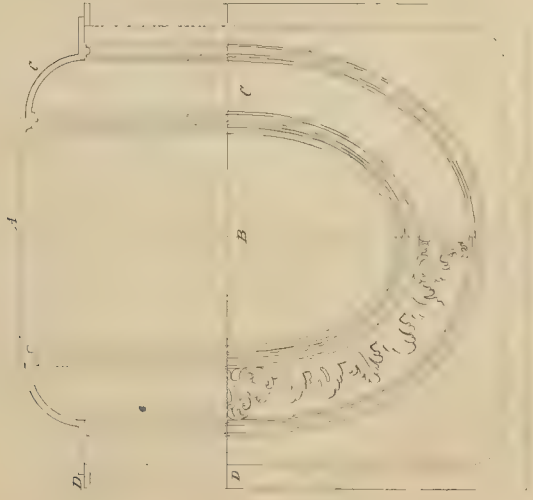




*Ab. Bath.*



*J. Taylor sculp.*

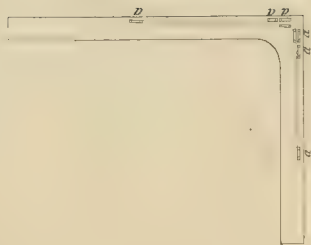
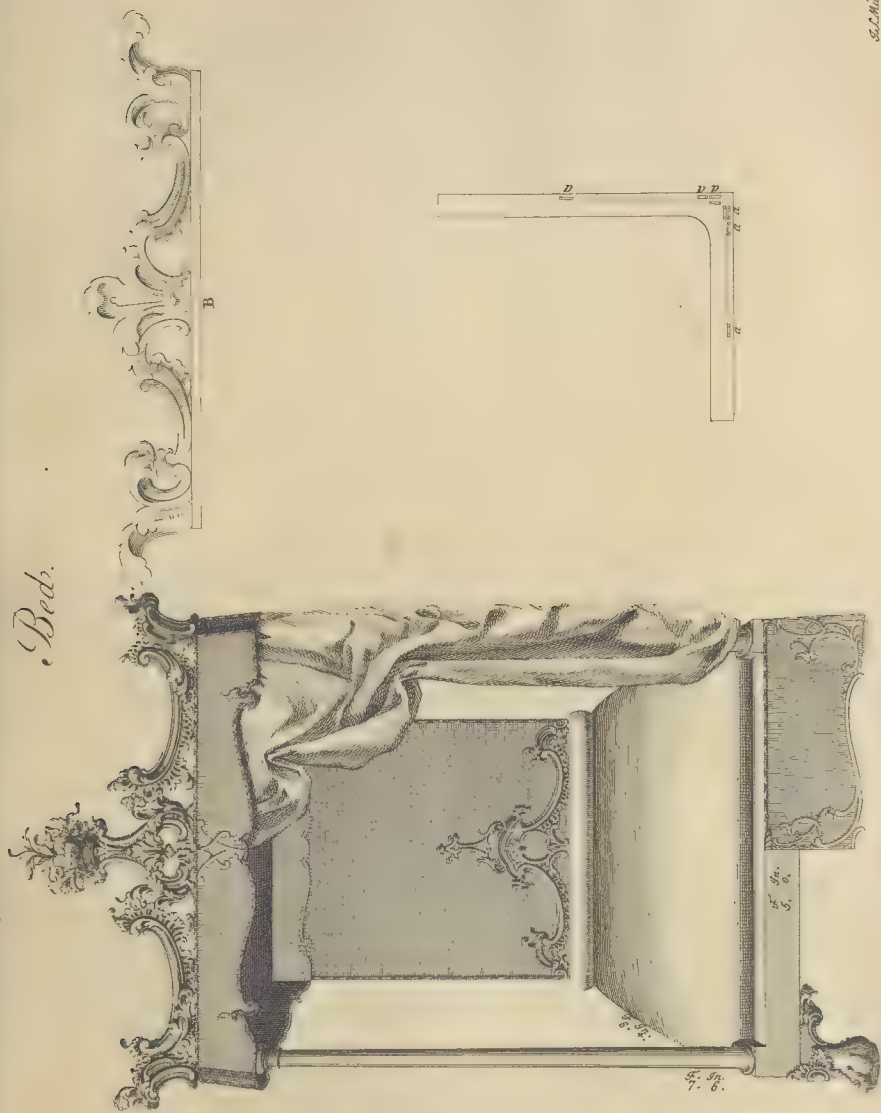


*Publ. according to Act of Parliament 1759.*

*U. Lloyd & Co. sculp.*



Bed.



Requiescat in pace.

Pub.º according to Act of Parliament 1753.

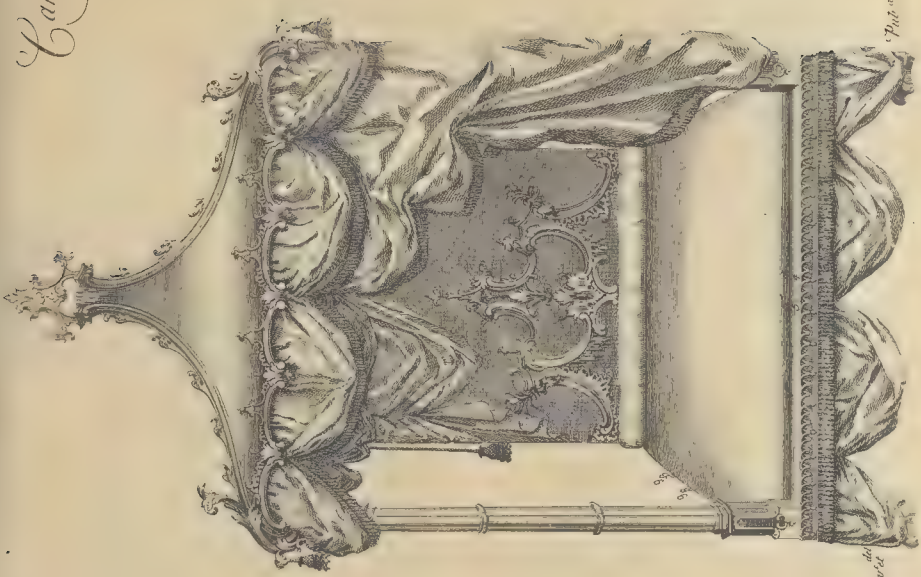
S. C. Miller Sculptor





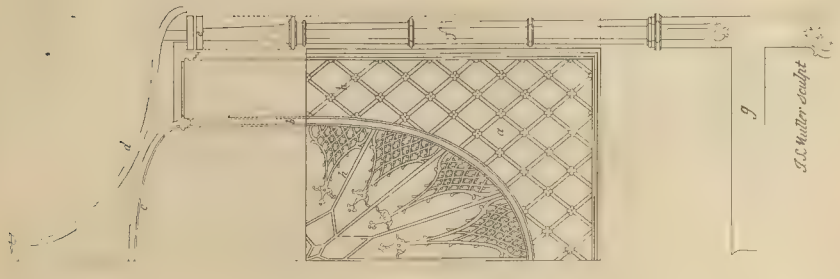
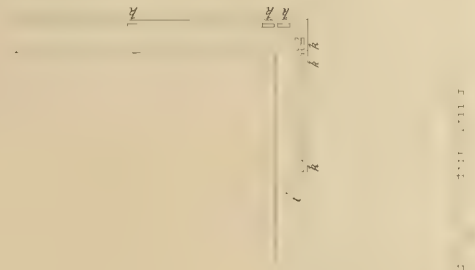
# Canopy Bed

N° XIII.



del  
T. Chippendale inv. et

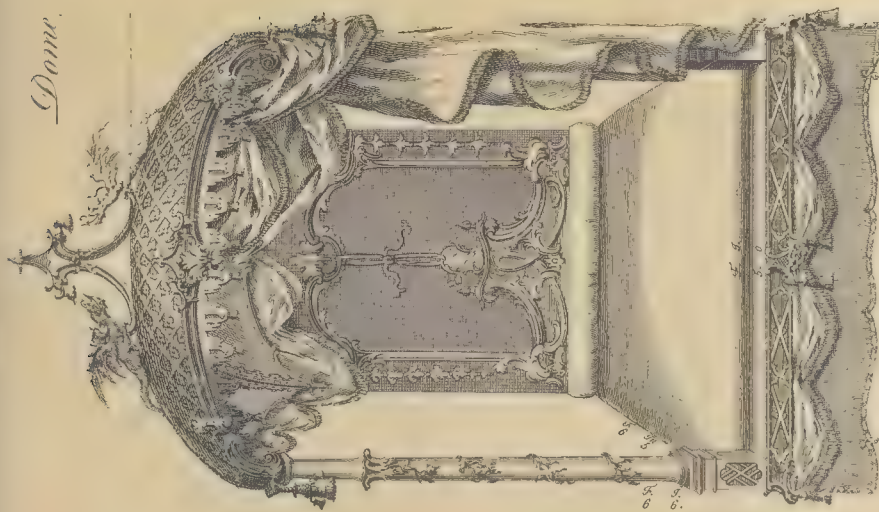
"Publ. according to Act of Parliament, 1753."



J.C. Muller sculpt

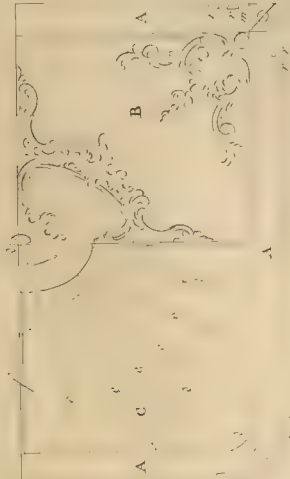


# Dome Bed



T. Chippendale inv. et del.

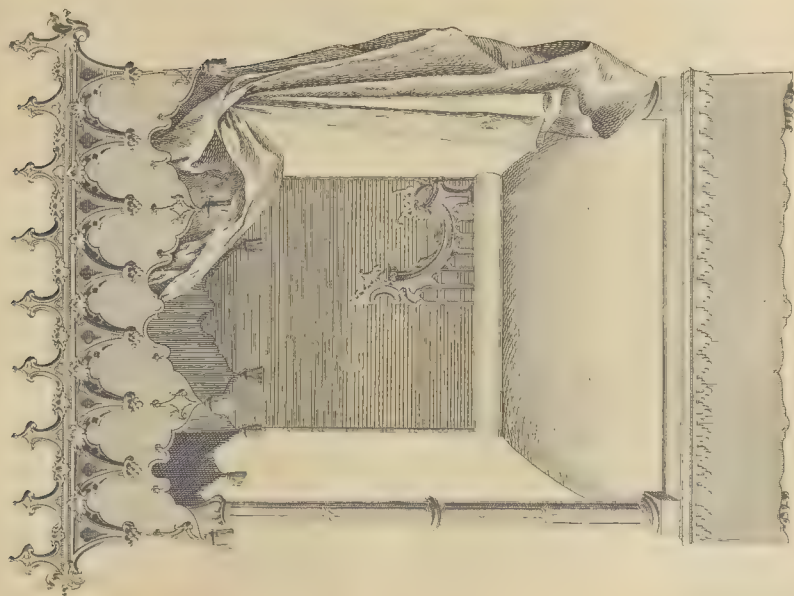
Published according to a List of Particulars 1753



J. B. Miller sculp.







*U. Chippendale inv<sup>t</sup> et del.*

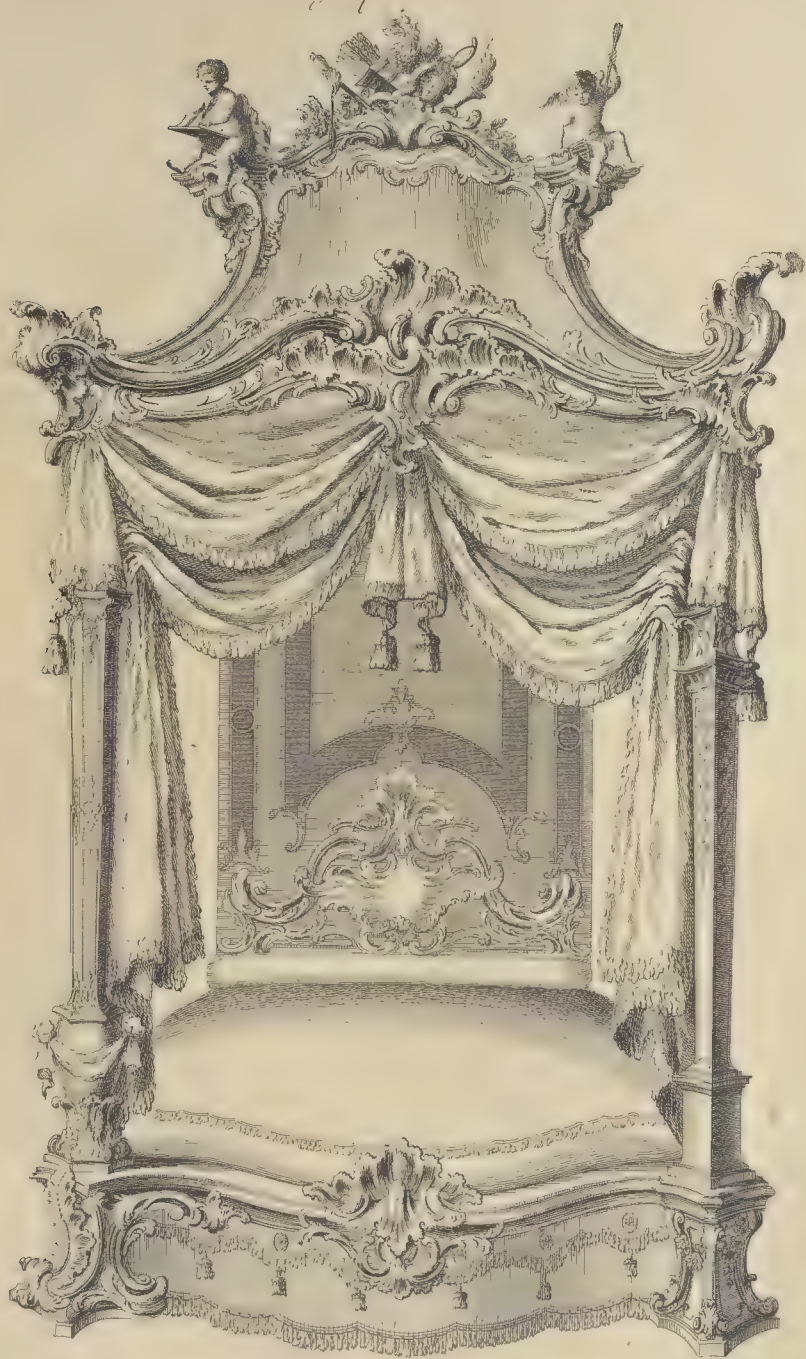
*Published according to Act of Parliament*

*M. Dandy Sculp.*



*Design for a Bed.*

Nº XLV



*W. & A. S. 1762.*

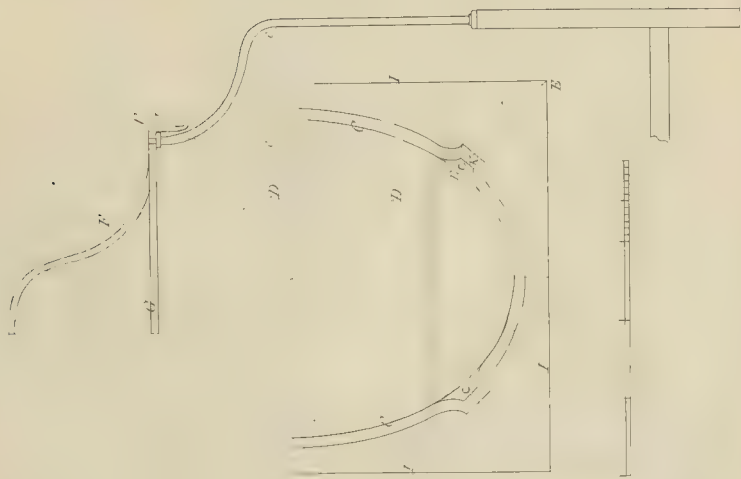
*Published according to Act of Parliament 1762.*

*Isaac Taylor Sculp.*





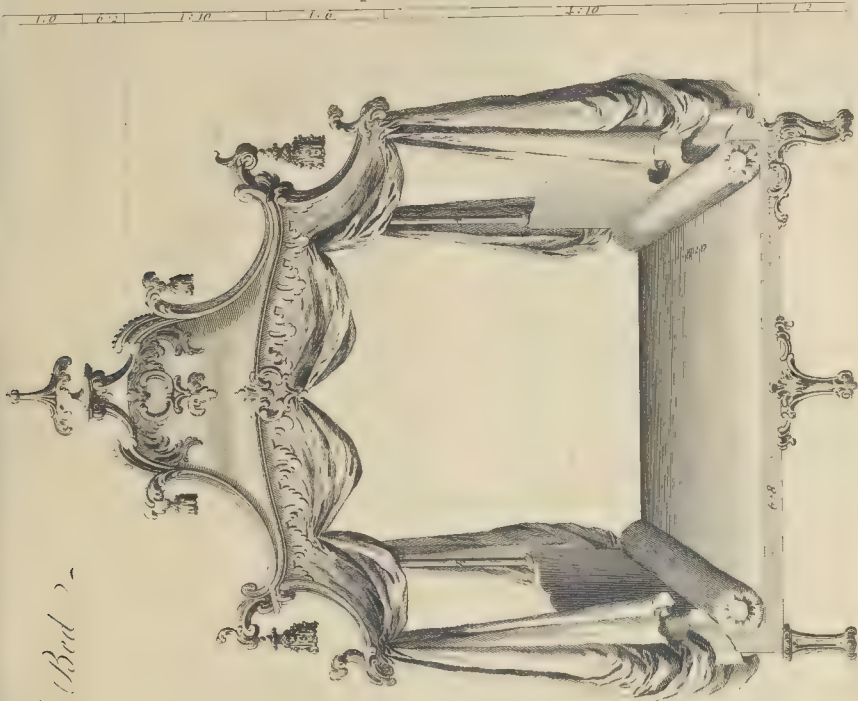
Couch Bed



See also the drawing in the next page.

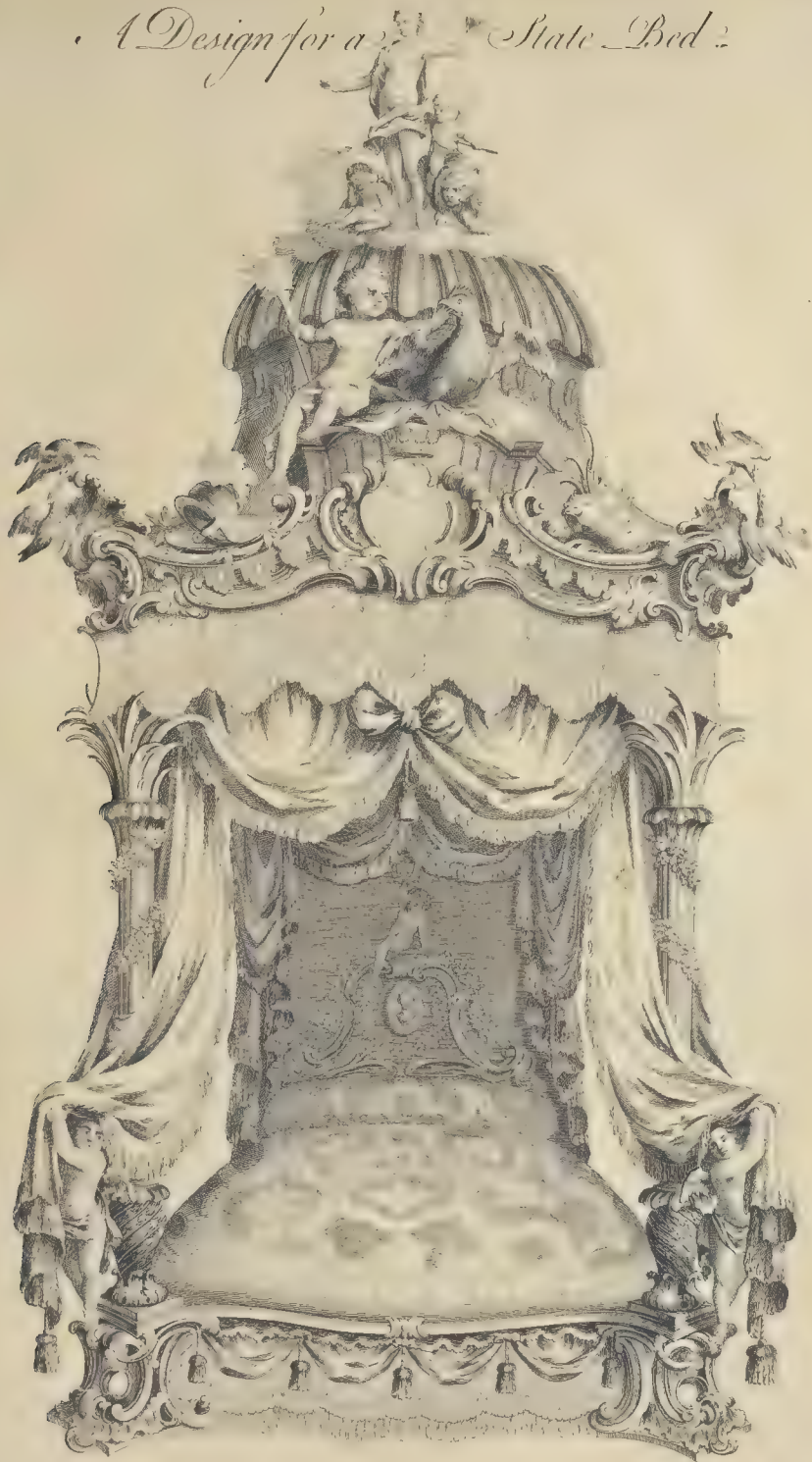
Patented by the inventor in the year 1850.

See also the drawing in the next page.





*A Design for a State Bed.*



*J. Chippendale inv: et delin.*

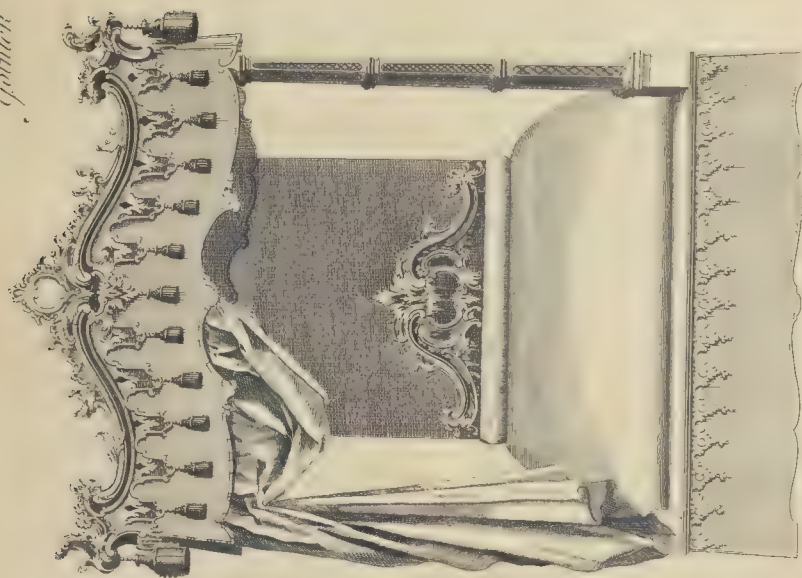
*Published according to, Act of Parliament, 1761.*

*J. Taylor sculp.*





Gothick Bed

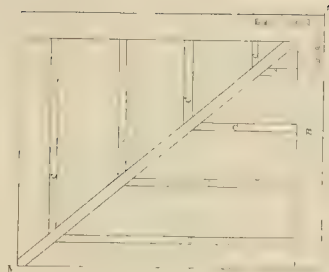


1 1/2 ft. high, 1 1/2 ft. wide of the

Published according to the Act in this moment

15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----



L. B. Muller, Sculp.



*Designs for Field Beds.*

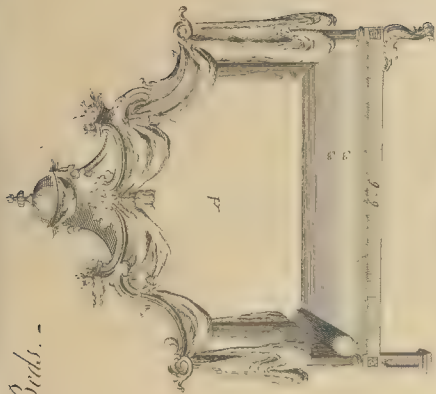


B

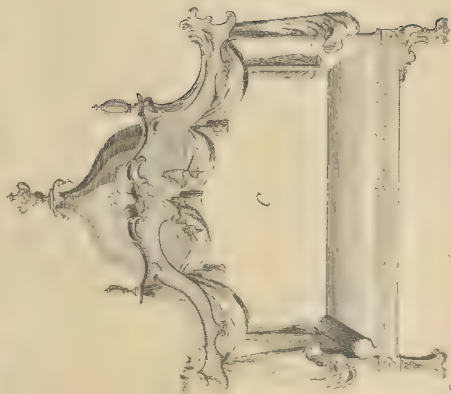


D

*Designed by J. J. Allen*



A



C

*Published according to Act of Parliament 1782.*

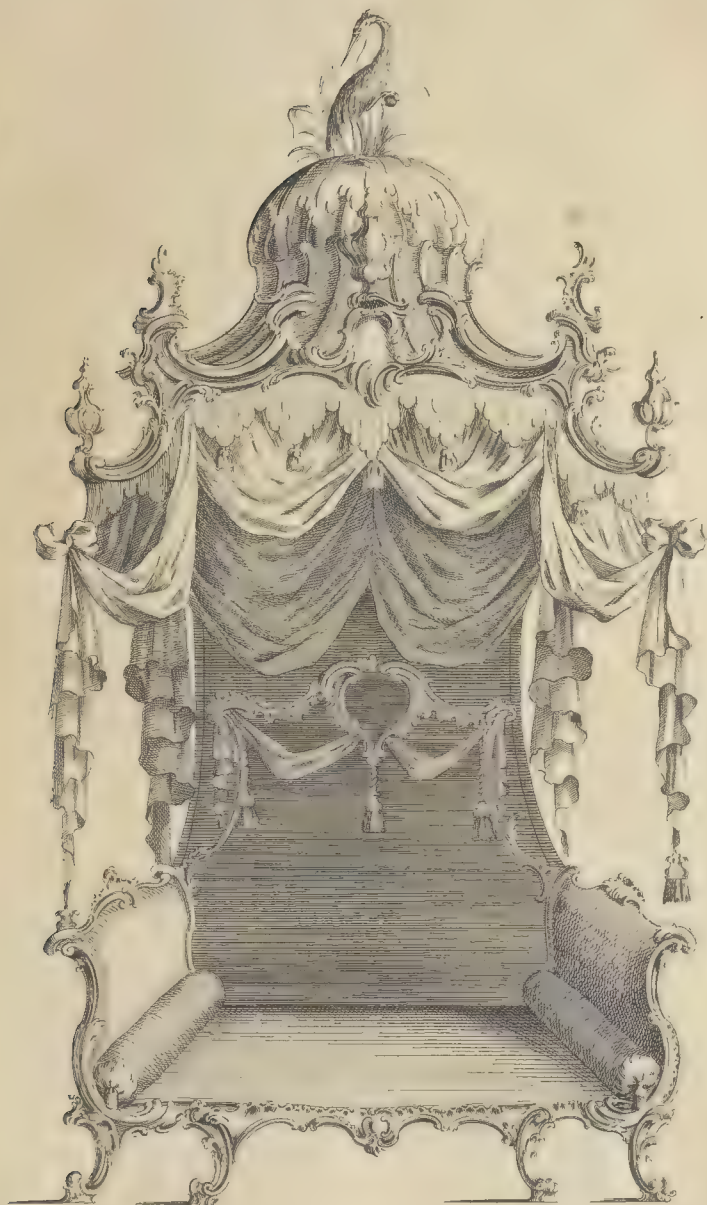
*James Taylor & Son*





*A Couch Bed.*

Nº L.

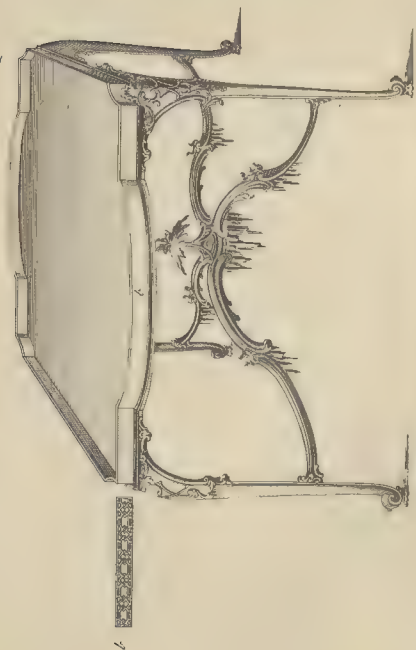


*J. Chippendale inv: et delin:*

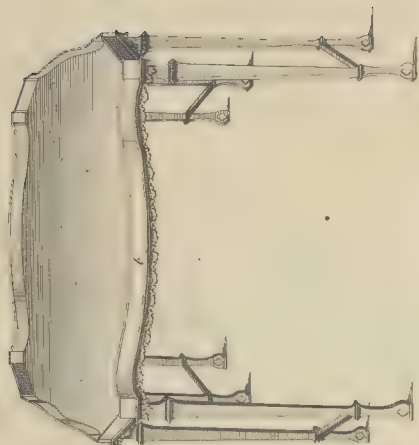
*Published according to Act of Parliament; 1760.*

*W. Dooly sculp:*

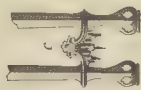




b



b



c



a



a



Chinese table - 13 1/2 x 4 1/2

Chinese table according to old Chinese

At Dordrecht, 1791





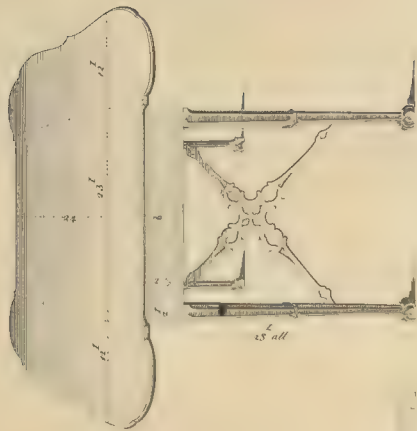
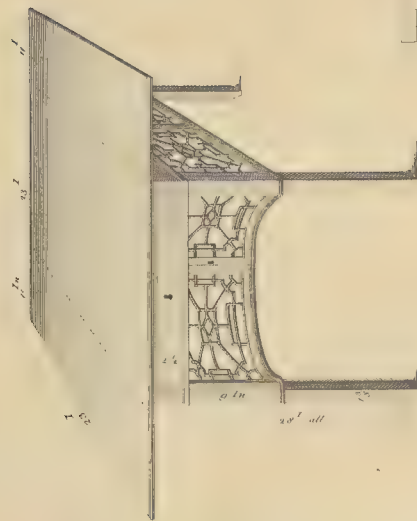


*Published according to Act of Parliament 1761.*

M. Foster, Sculp.



*Breakfast Tables.*



*Supplemente zum 1. Bd.*

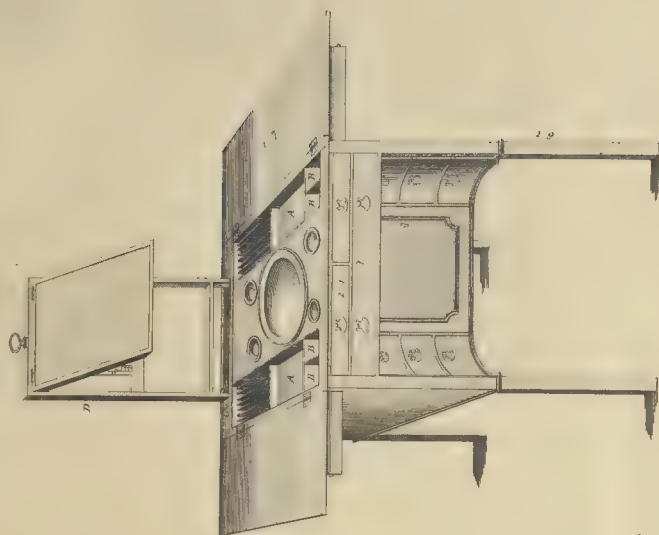
*Supplemente zum 1. Bd.*

*Supplemente zum 1. Bd.*

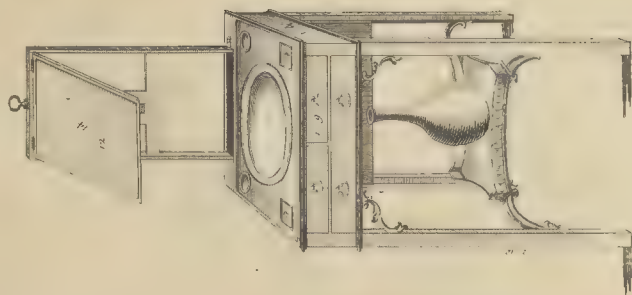




*J. A. Shaving Table*



*J. A. Bason Stand & Glass*



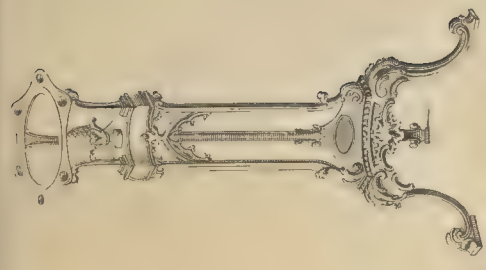
*J. A. Bason Stand & Glass*

*Published according to Act of Parliament 1791.*

*J. A. Bason Stand & Glass*



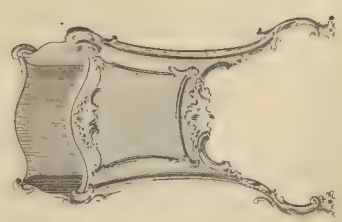
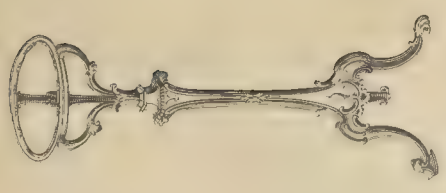
*Designs for Baron's Stands.*



*Designs for Teakettle Stands.*



*Published according to Act of Parliament 1761.*



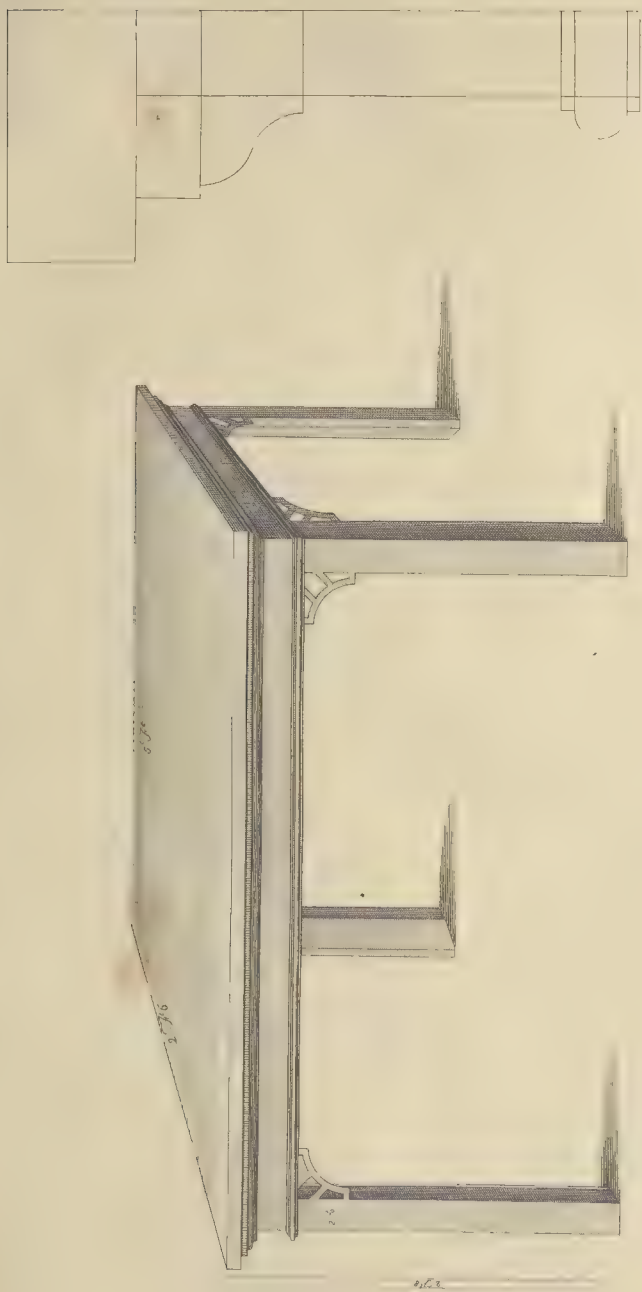
*Designs for pendulous iron, etc. stands.*

*Designs for stands.*





*P. Sideboard & Table.*

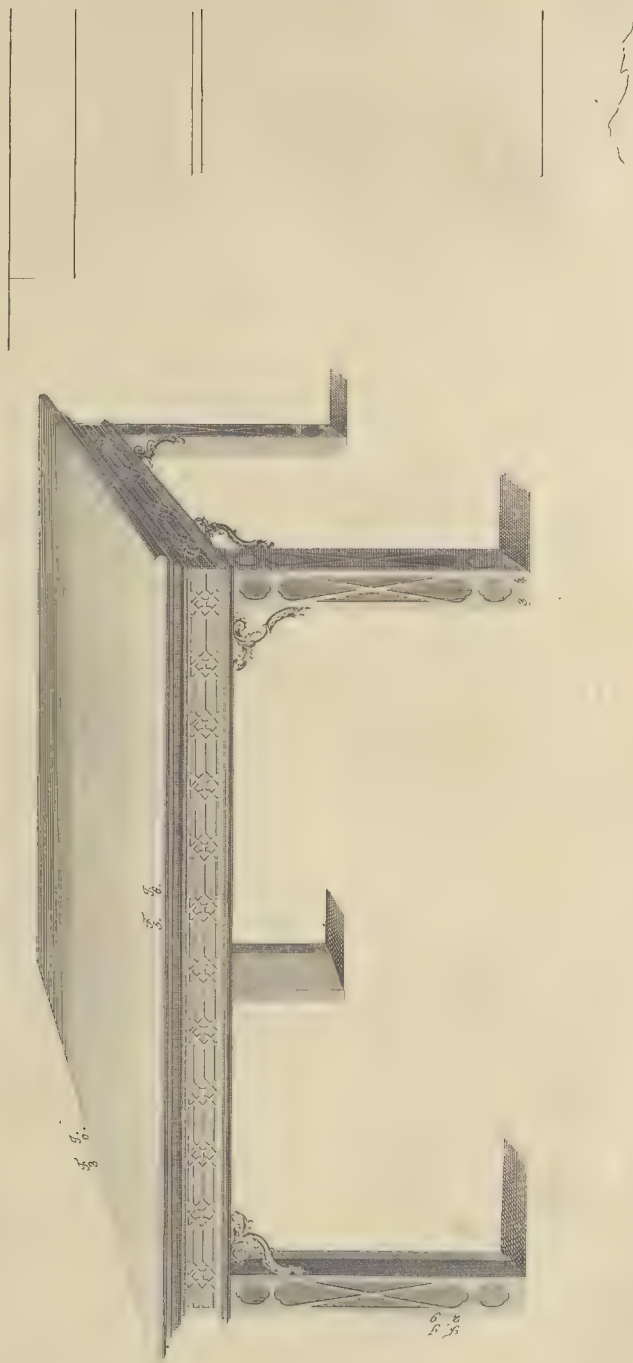


*T. Chippendale invent. del.*

*Pub. according to Act of Parliament 1753.*



*Sideboard & Table.*



*T. Chippendale inv. &c. del.*

*Published according to Act of Parliament, 1753.*

*Wardle sculp.*

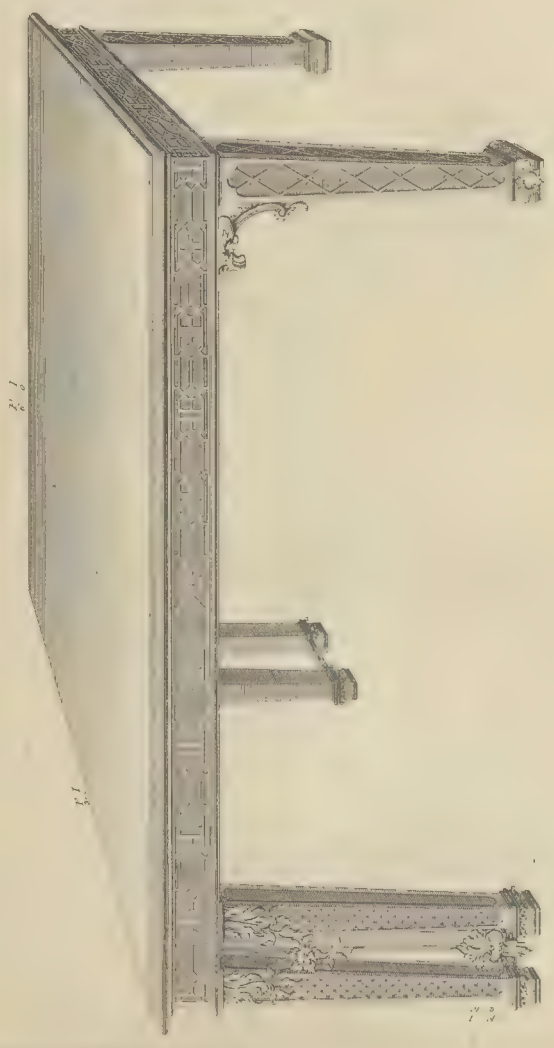




Side Board, Table



Top. Made of wood

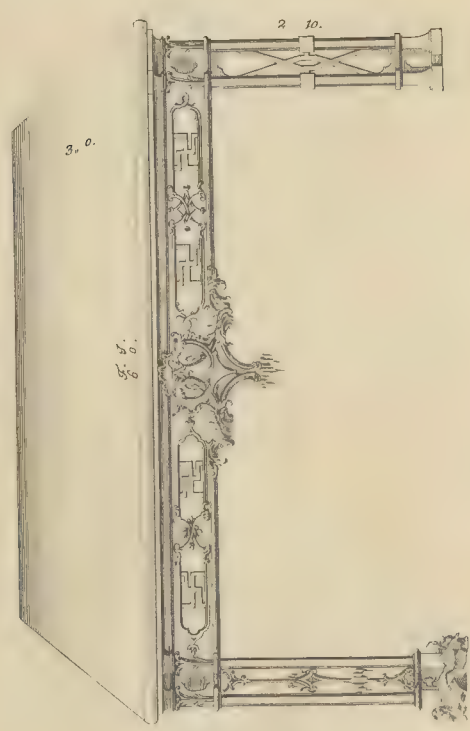


Plat. according to list of Potsdam 1783.

Top. Made of wood, see at side.



# Sideboard Table



Drawn by architect

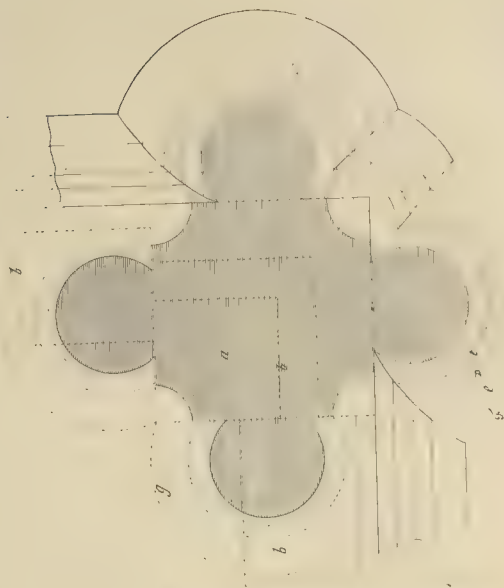
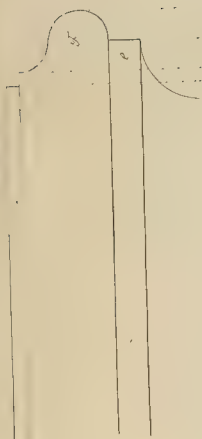
Publ<sup>d</sup> according to a list of Portraits 1753.

T. Chippendale inv<sup>t</sup> & del





# Sideboard Table.



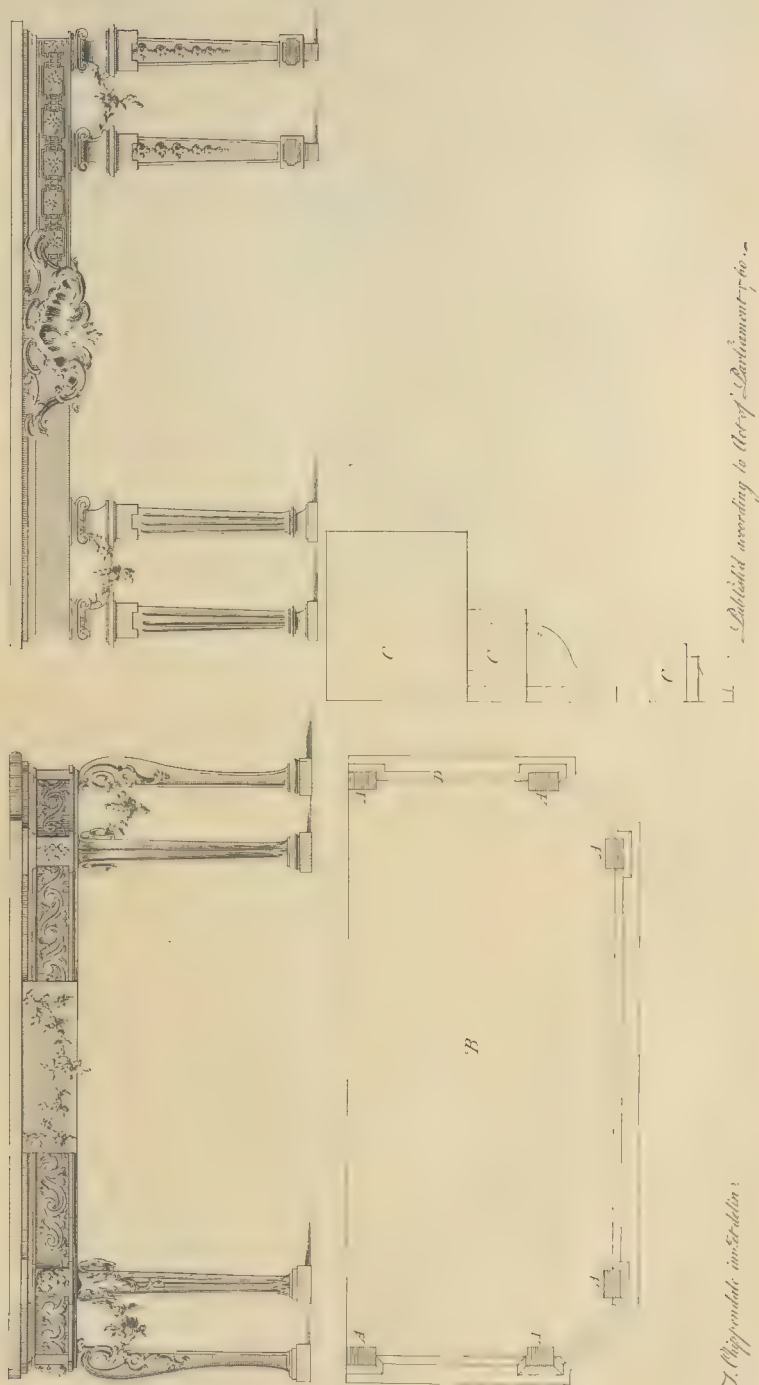
Thompson's table and chair

Pub'd according to Act of Parliament 1753.

Waring's table



Sideboard, Tables.

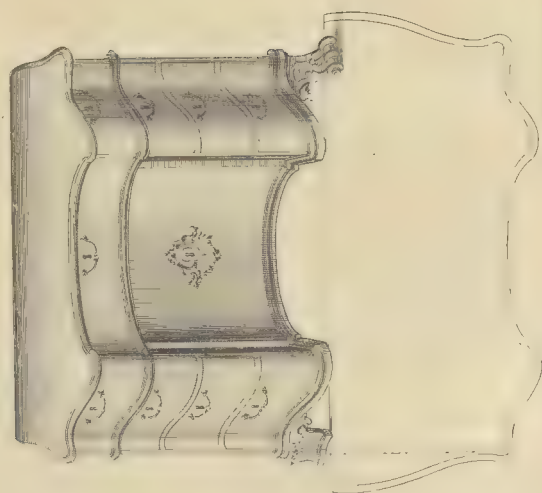


Published according to Act of Parliament 1760.

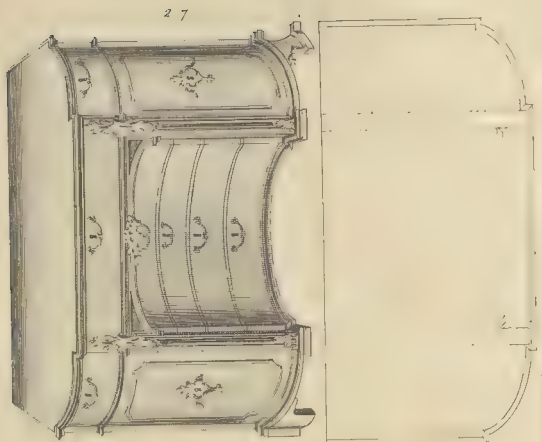
J. Chappin, Inventor.



*Bureau Dressing Tables.*



*Châsse à miroir et à toilette.*

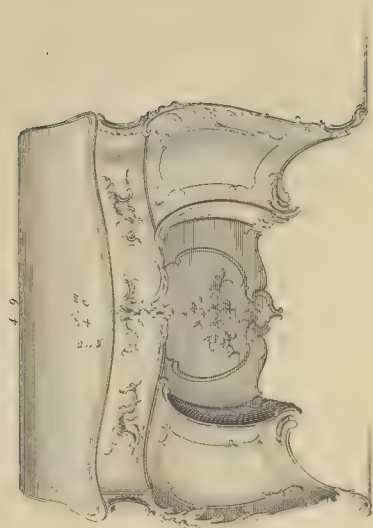


*Châsse à miroir et à toilette, d'après le dessin de l'architecte.*





*Barre Dressing Tables.*

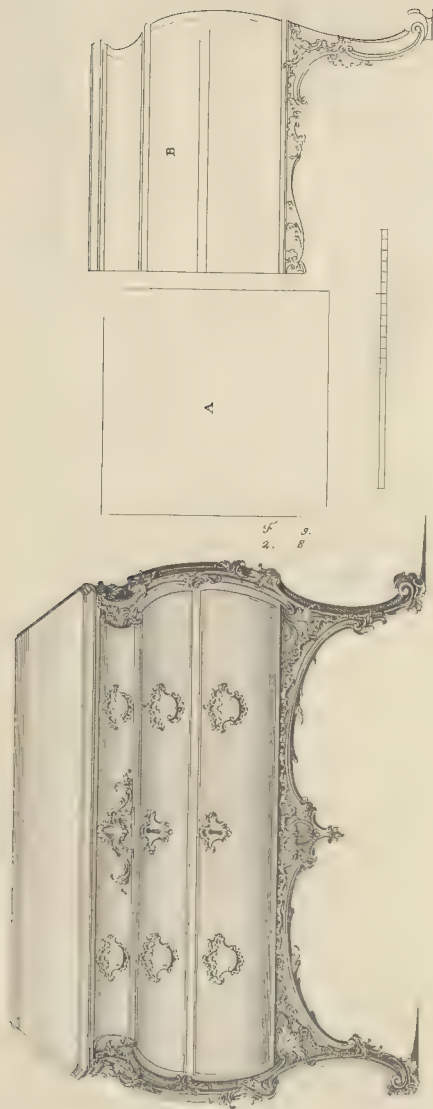


*As Appropriate in the details.*

*Published according to List of Parliament 1761.*



*French Commode Table.*



*Thompson's ed. in 1811.*

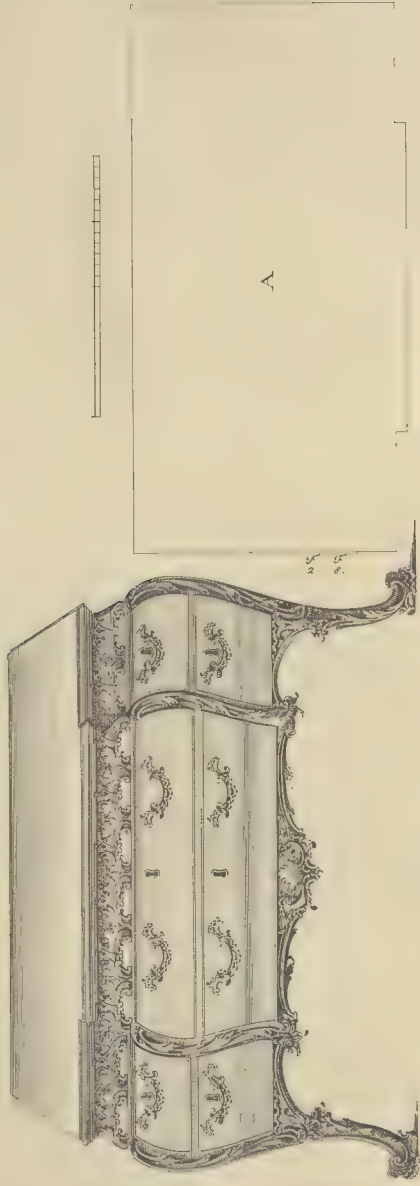
*Pub. according to Act of Parliament: 1753*

*Admiral's ed.*





*French Commode Table.*



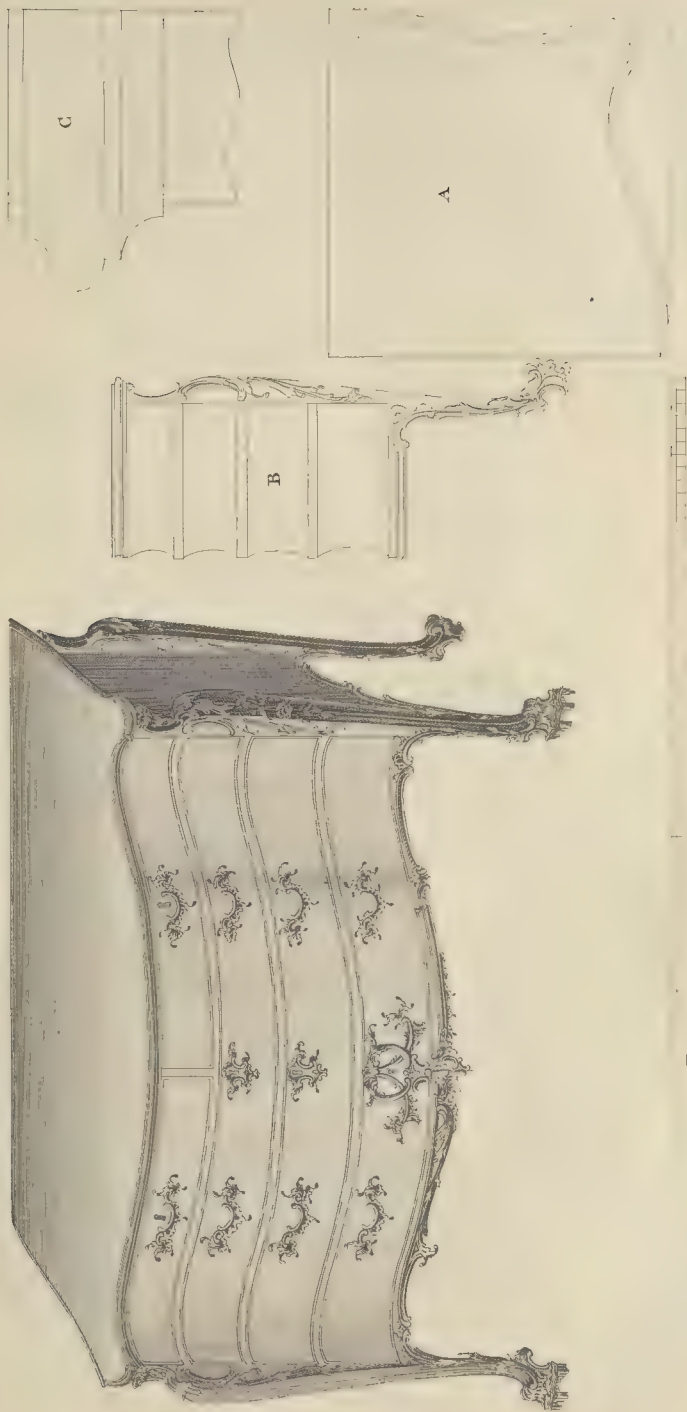
*T. Chippendale inv. et del.*

*Pub.<sup>d</sup> according to Act of Parliament, 1753*

*Ward, sculpt.*



*French Commode Table.*



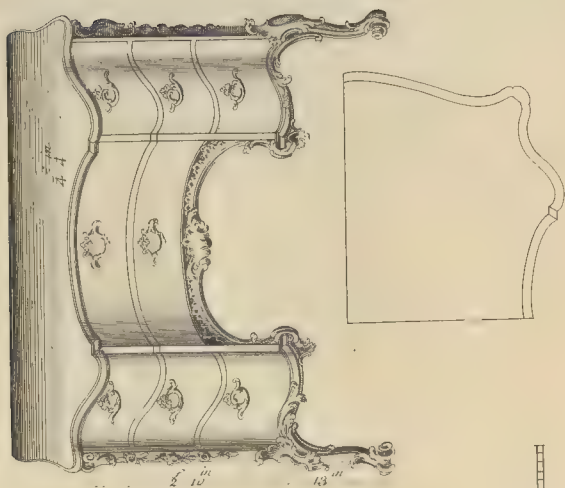
*T. Chippendale inv. et del.*

*Publ.<sup>d</sup> according to Act of Parliament 1753*

*T. Muller sculp.<sup>t</sup>*

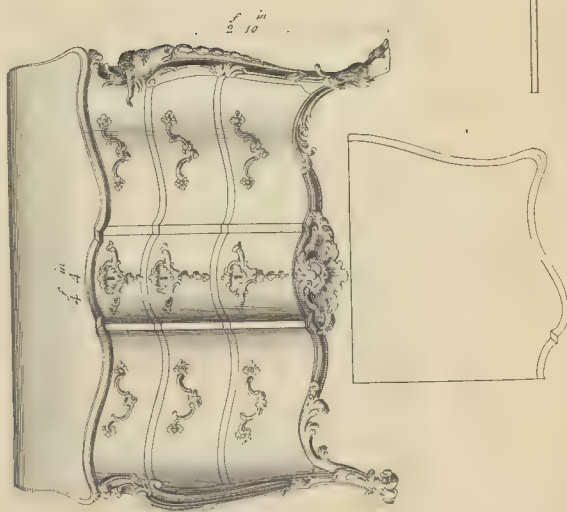


Two Designs of Commode Tables.



*Dressy Sculpt.*

*Published according to Act of Parliament 1762.*

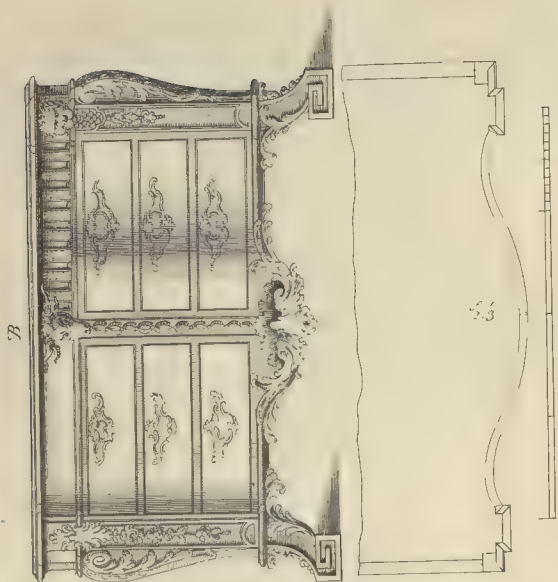


*J. Chippendale inv. et delin.*





*A French Commode.*



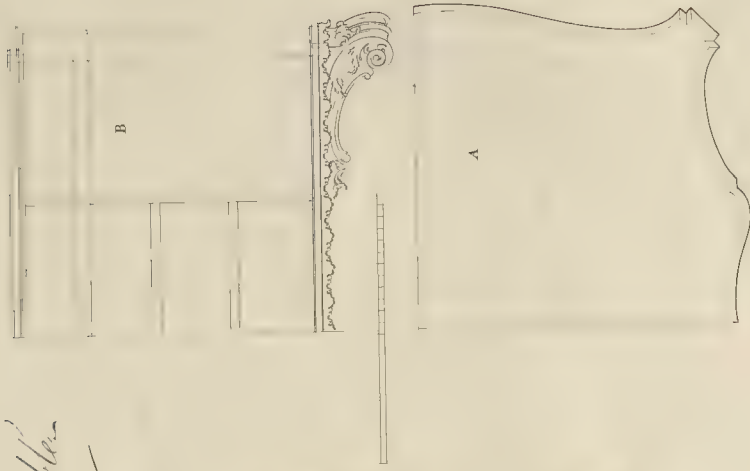
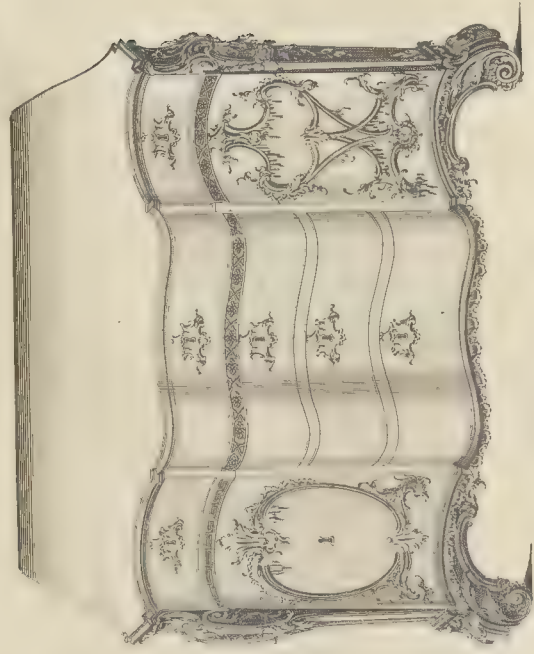
*Ensemble avec le miroir.*

*— (A) d'après le dessin de l'architecte 1762. —*

*Paris 1762.*



*French Commode Table*



*AD. early sculp.*

*Its accord to Act of Parl. 1753*

*T. Chippendale inv. et del.*







*Commodes, Tables*

*Published according to the original designs.*

*W. & A. G. S.*





*Or. two different Designs for Candle-Stands.*

*A Design for a Commode Table*

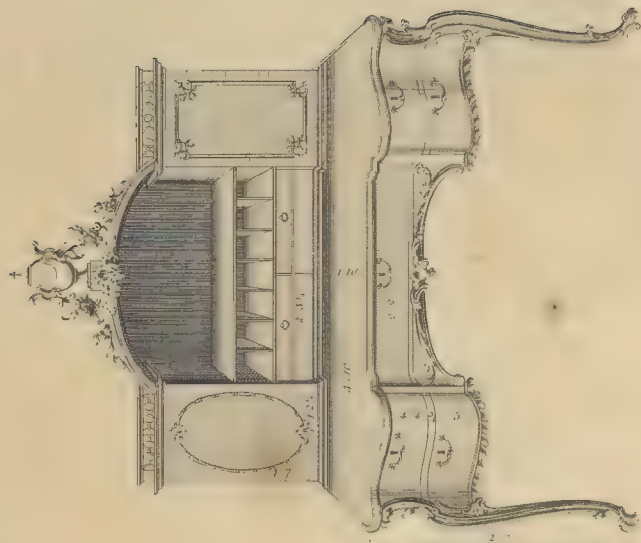
*A Foster-Sculpt.*

*Published according to a Act of Parliament 1760.*

*G. Chippendale sculpsit & delin.*



• Writing Table •

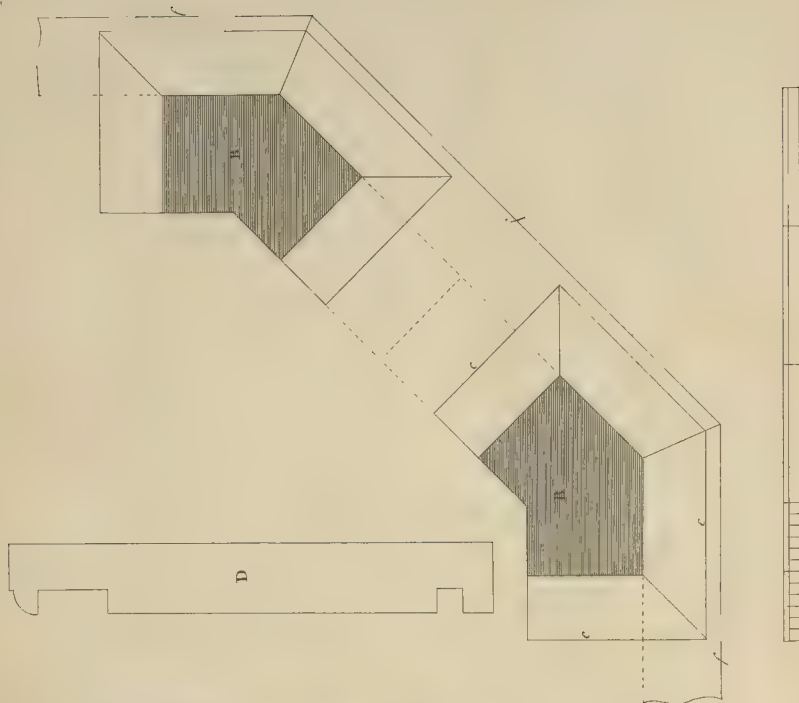
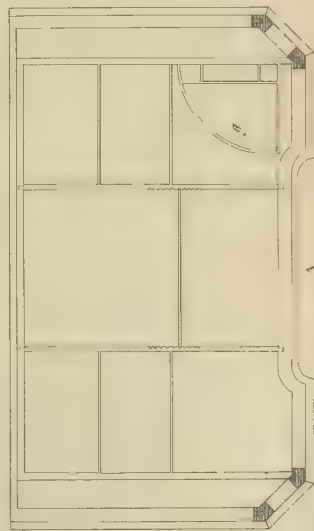
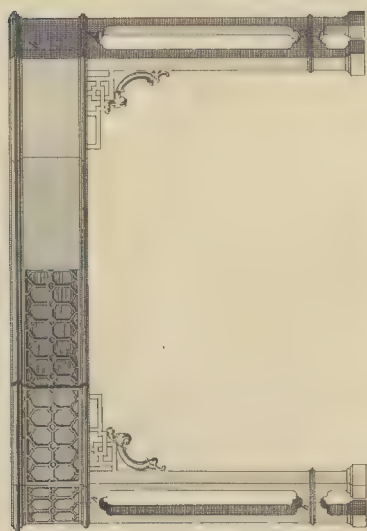


Section according to the of Apartment 1760.





*Writing Table*



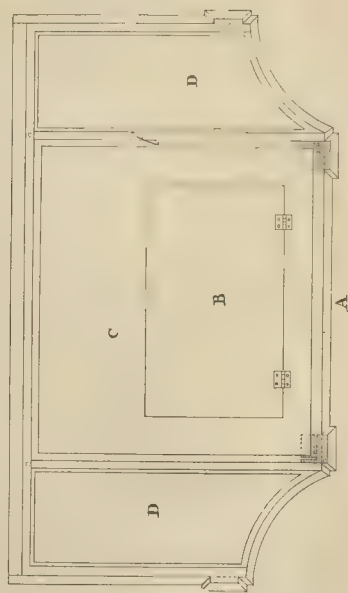
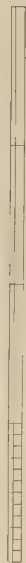
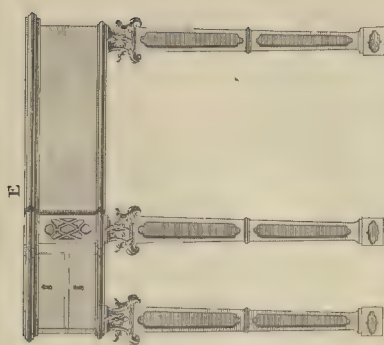
*After models now in the*

*Pub. according to Act of Parliament, 1753.*

*W. Muller sculp*



*Writing-Table.*



*T. Chippendale inv. et del.*

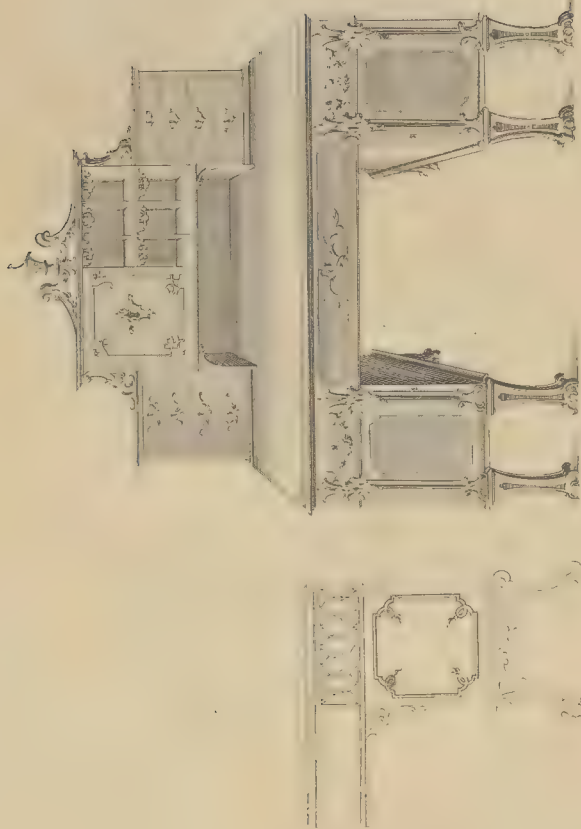
*Pub. according to Act of Parliament, 1753.*

*T. Miller sculp.*





'A Writing Table.'



\* Enriched according to the original.

† Enriched with the original.





*See next del.*

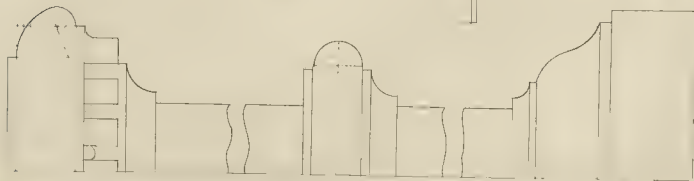
*Pub. according to Act of Parliament 1753*

I.S. Muller comp/

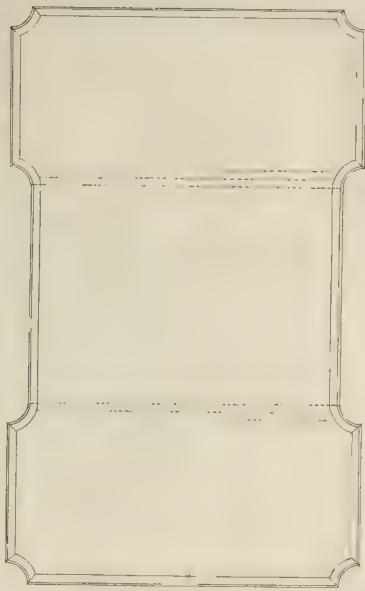
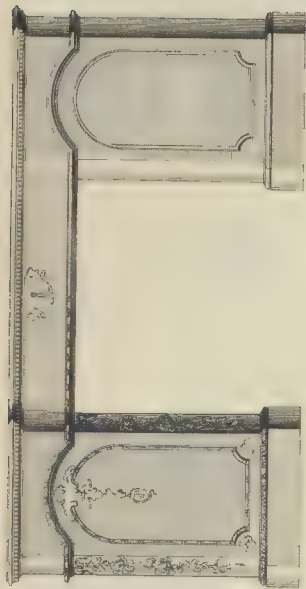
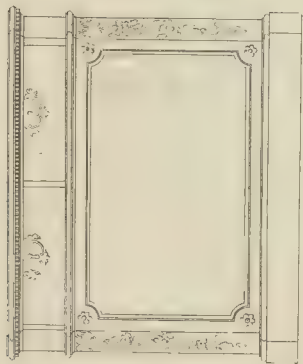


# Library Tables -

N<sup>o</sup> 1. XXVII.



as the size of table.



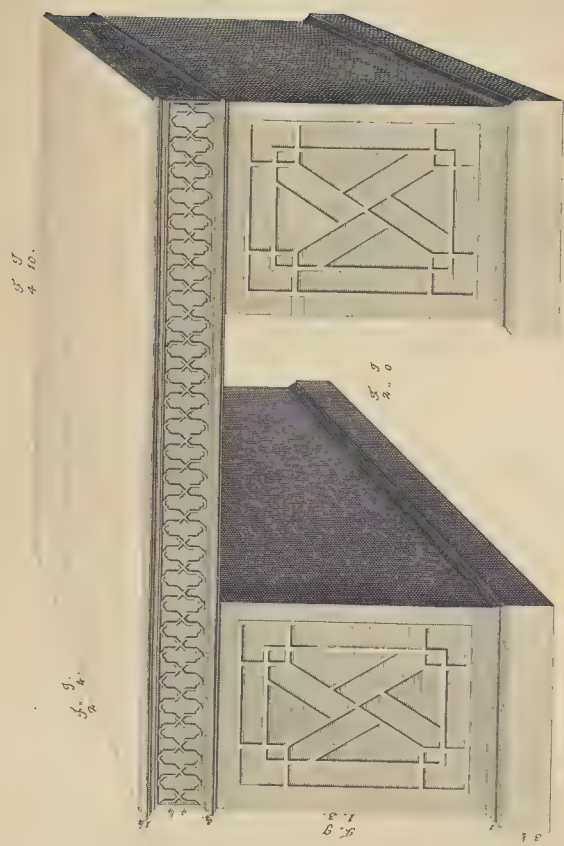
Published according to a Act of Parliament 1759.

A. Wagner sculp.





Library Table.

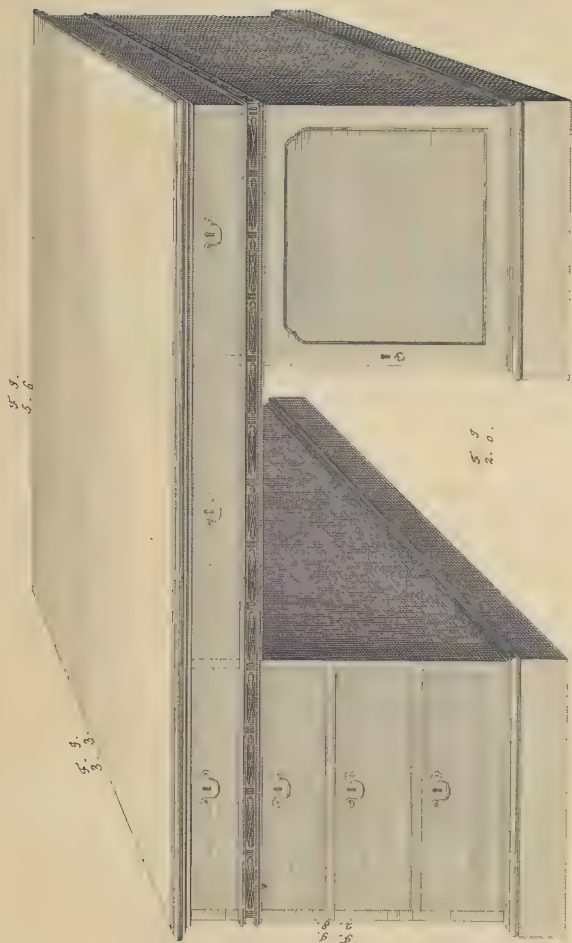


1 1/2 x 1 1/2 x 1 1/2

Pub according to Act of Parliament 1753



# Library Table



7. Copperplate in steel.

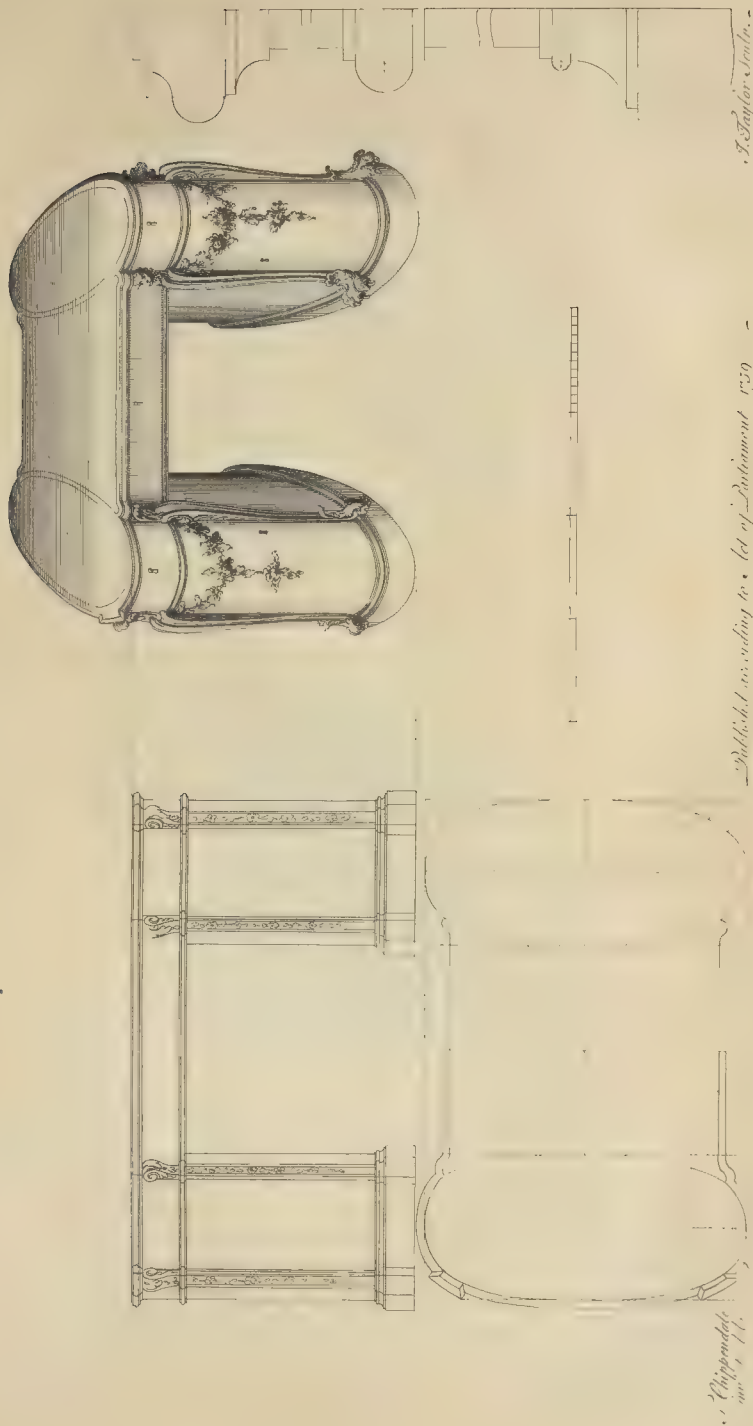
Pub. according to the original, 1780.

J. C. Mather sculp.





Library Table.



Chippendale  
vol. 8. p. 16.

Published according to a list of Patents 1739

J. Taylor & Son.



# Library Table.



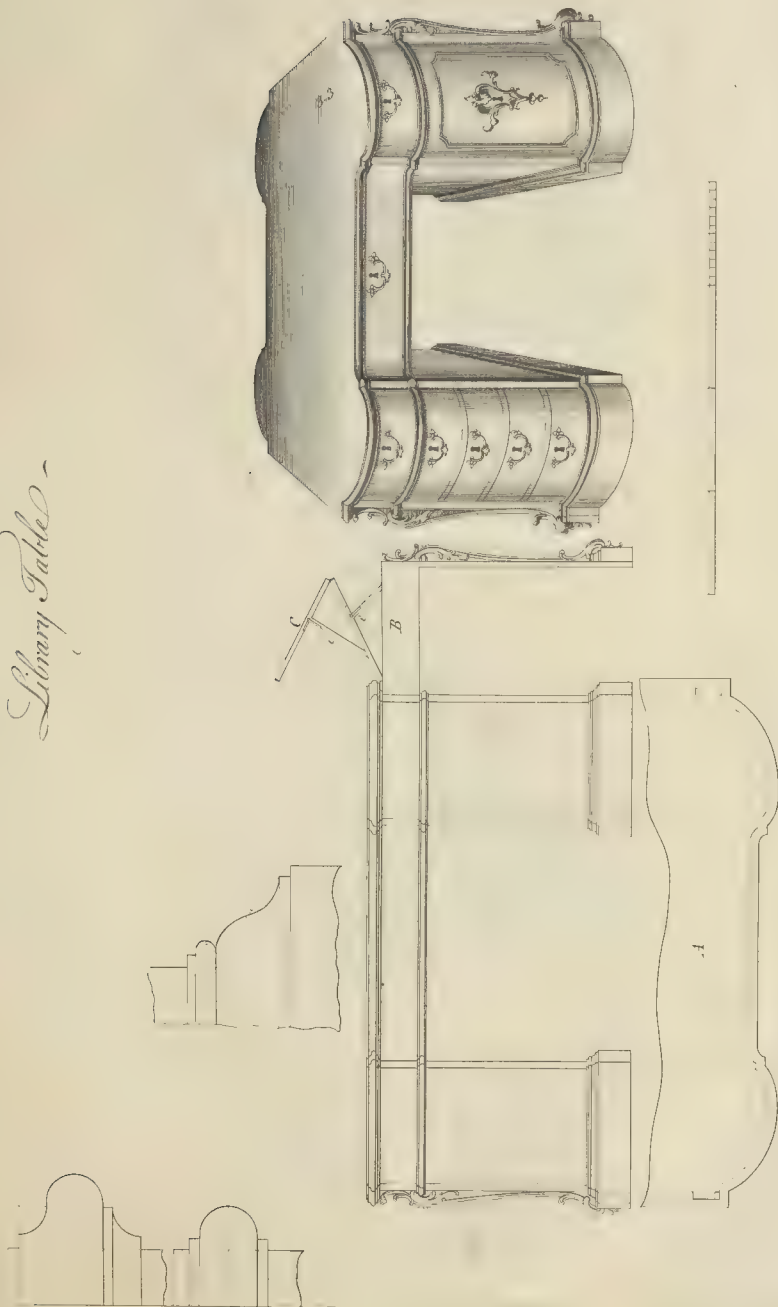
*L'Esplanade in et del.*

*Pub according to Act of Parliament 1753.*

*J.S. Müller sculp.*



*Library Table.*



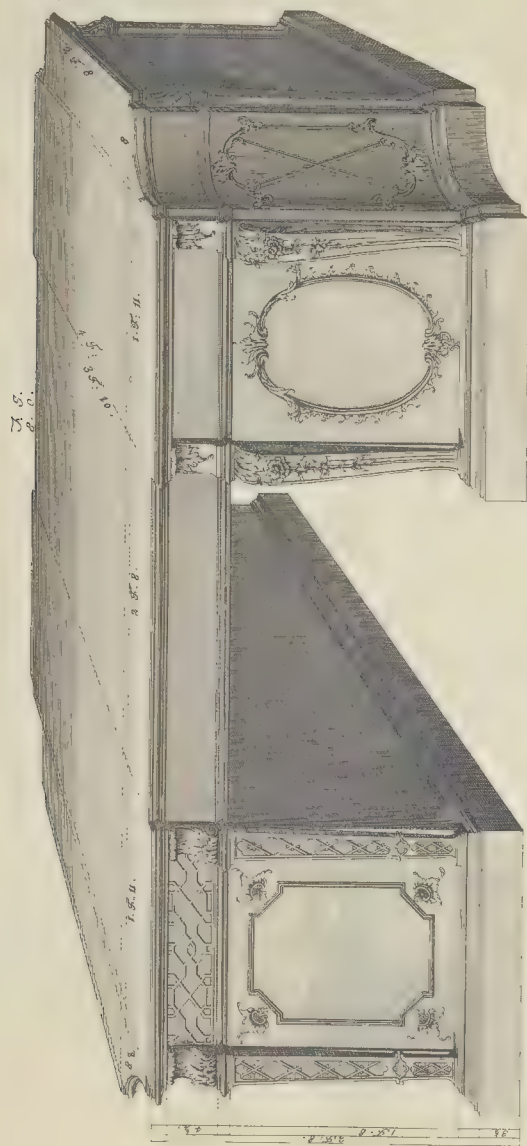
*J. Chippendale inv. & delin.*

*Published according to Act of Parliament 1760.*





# Library Table.

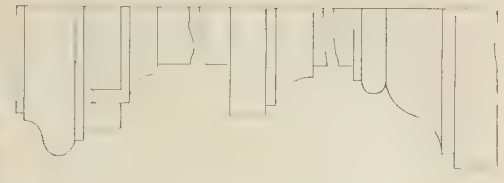
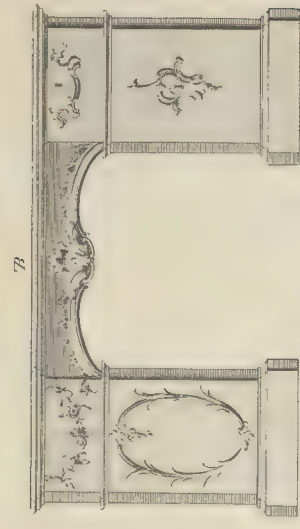


Tithyppendale env. et al.

Pub. according to Act of Parliament, 1783

T. Maitlin sculp





Supplement to vol. II. p. 11.

Published according to Act of Parliament 1760.





*Library Table*

Fig 1  
30

Fig 2  
40

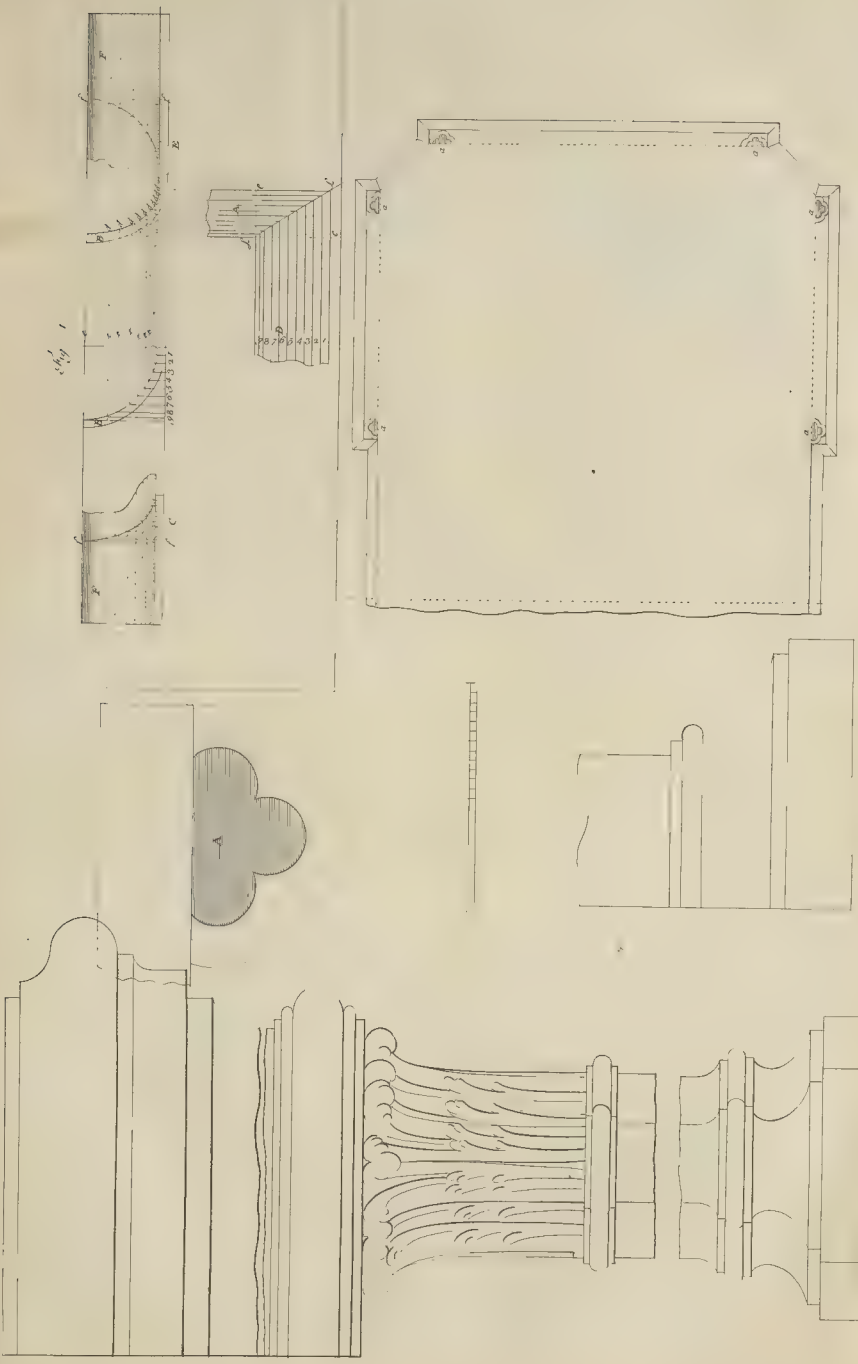


*Designed by W. & A. D.*

*Publ according to Act of Parliament 1753.*

*J. G. Miller sculp.*





Colonne et soubassement

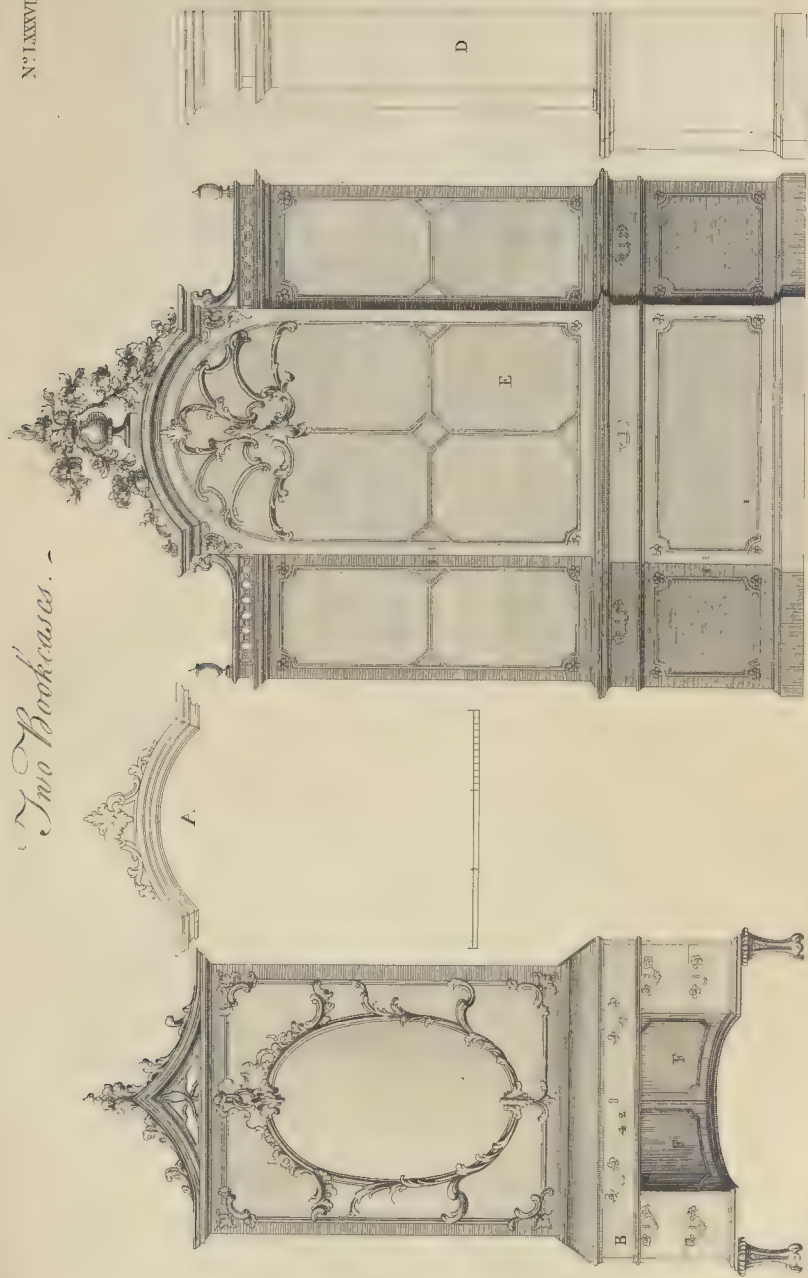
Profil de la colonne et du soubassement

M. Dorey sculpteur



*Two Bookcases.*

N<sup>o</sup> LXXXVII.



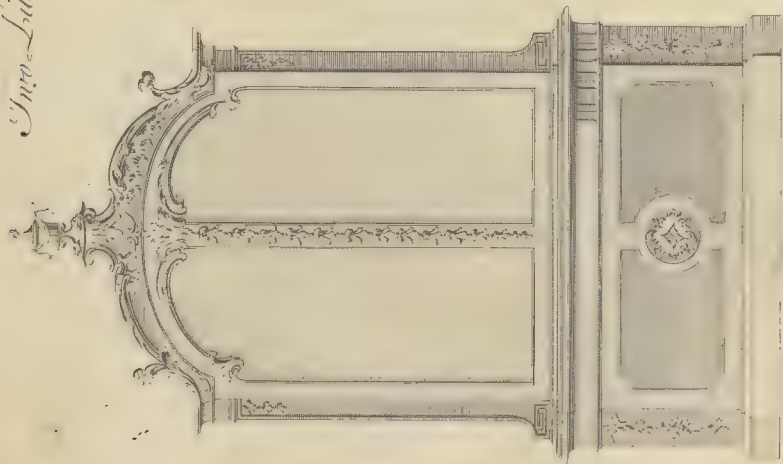
*Designed by J. G. G. G.*

*Published according to Act of Parliament 1759.*

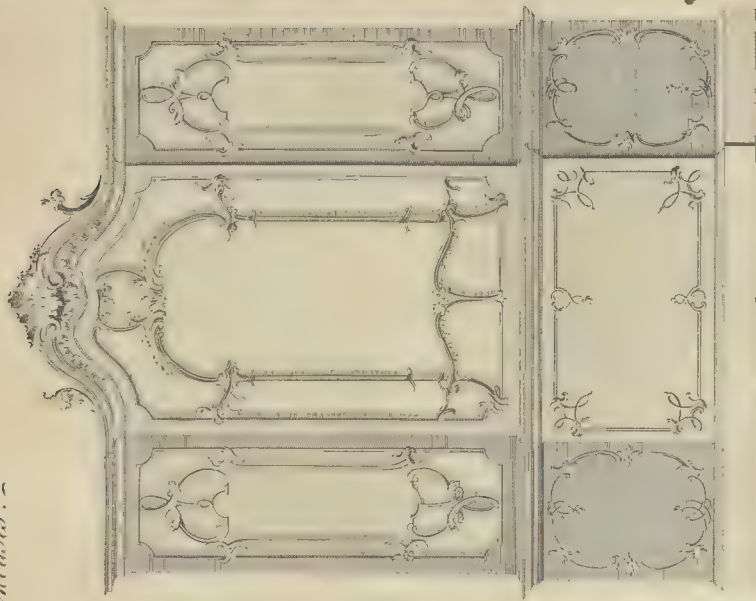
*J. G. G. G.*







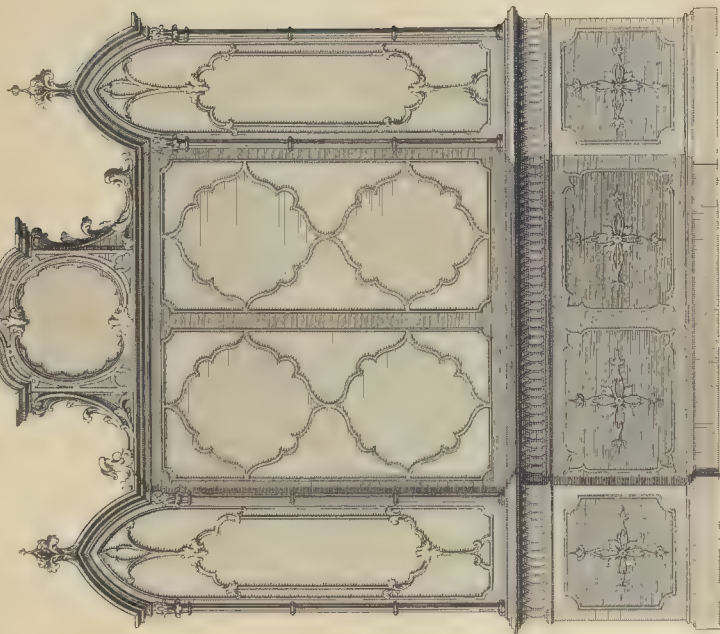
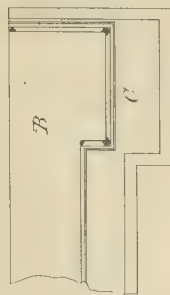
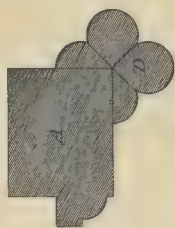
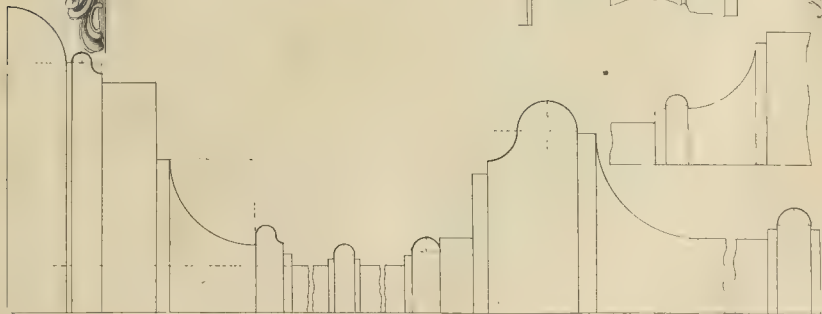
*J. Chippendale and his design.*



*Published according to a list of Parliament 1760.*



*A Gothic Library Bookcase*



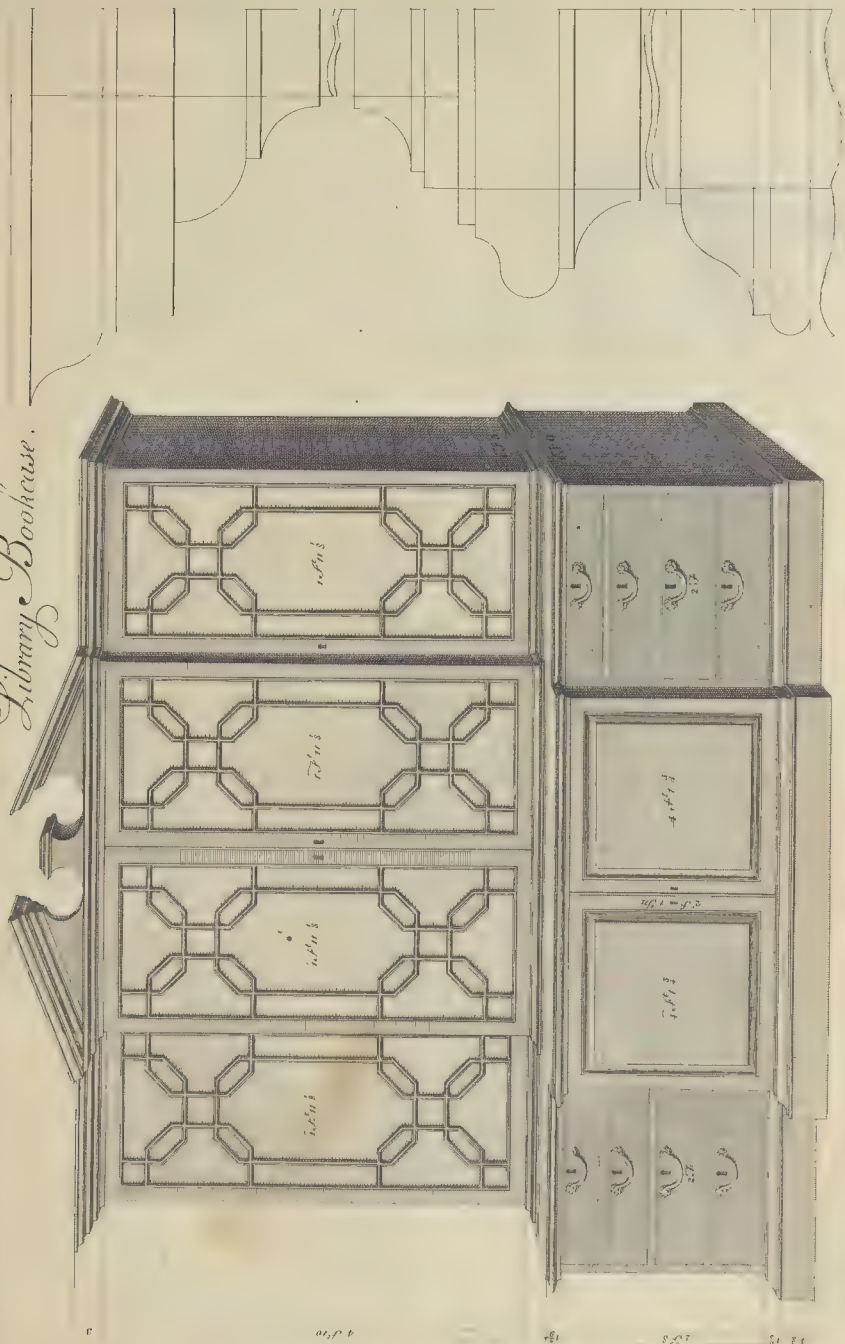
*A. Chippendale int. et del.*

*Published according to Act of Parliament 1700.*

*J. Taylor Sculp.*





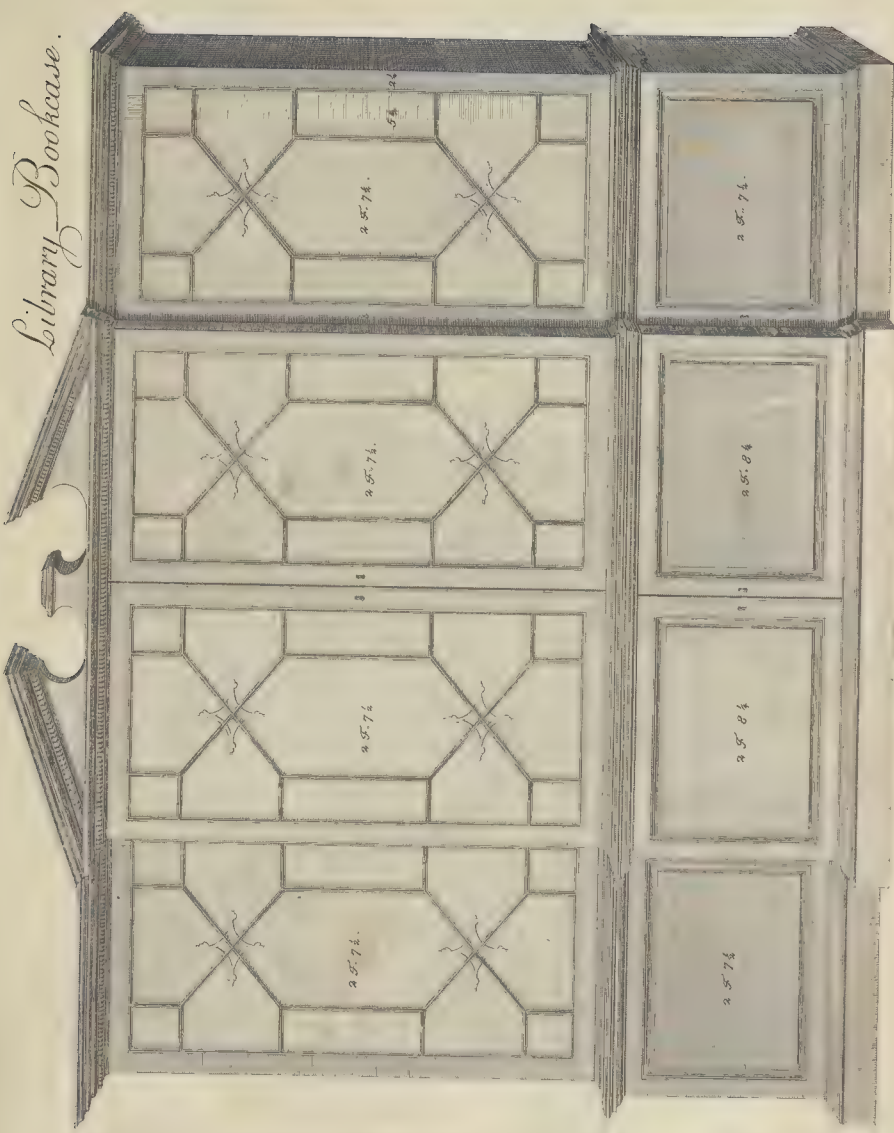


1. Appropriate ornament.

Pub<sup>d</sup> according to Act of Parliament 1753



*Library Bookcase.*



*T. Mallett.*

*Printed according to the order of Parliament 1753*

*Supplement to the 1753*





A Library Bookcase.

PLATE XL.



A. Chippendale inv. et delin.

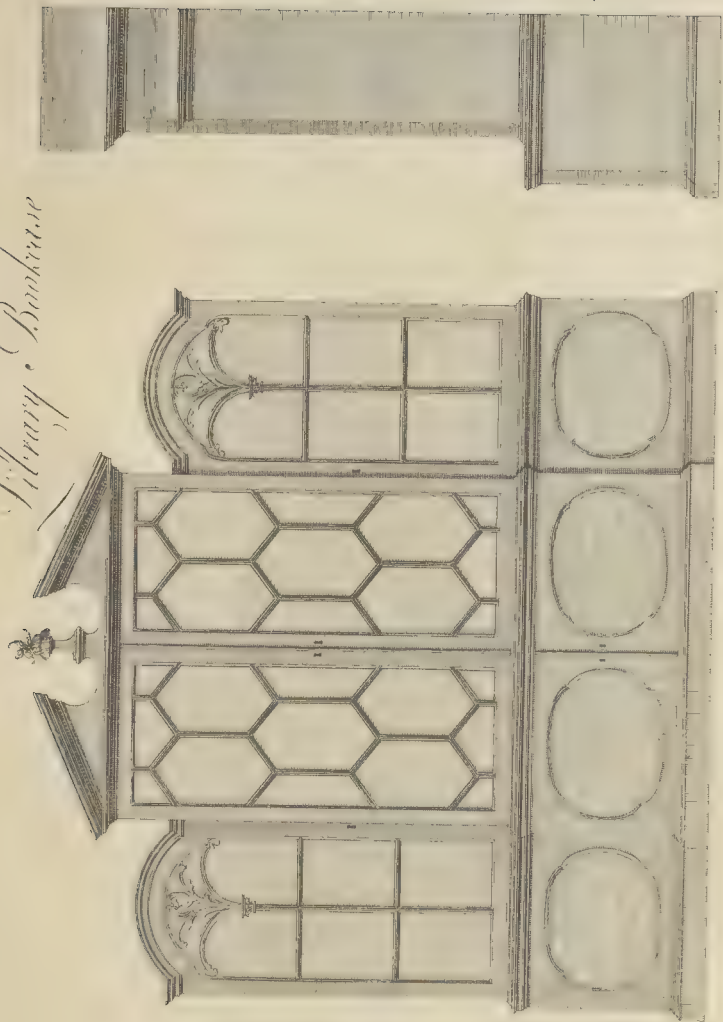
Published according to Act of Parliament. 1760.

J. Smilor Sculp.





*Library • Bookcase*



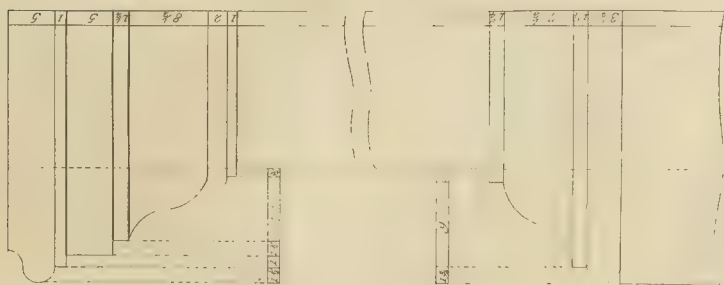
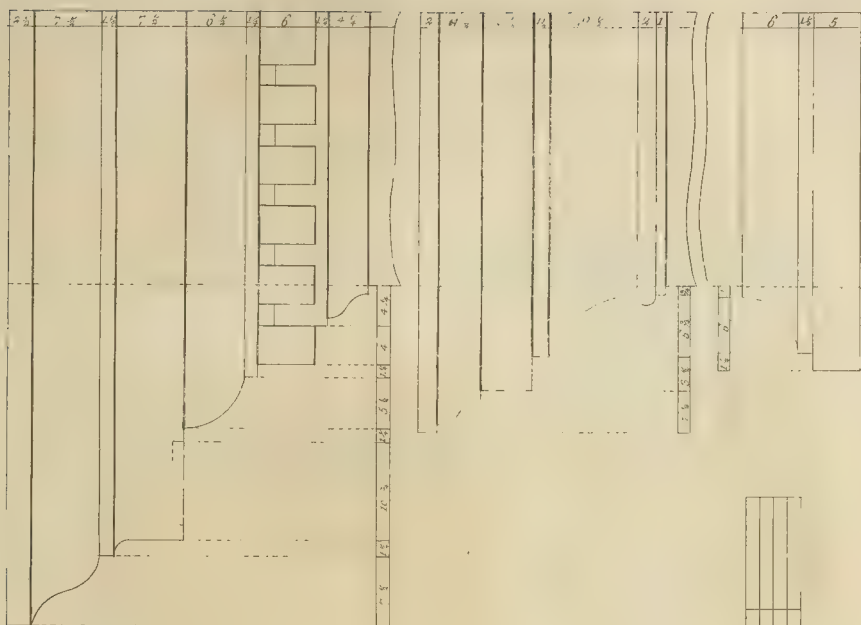
13 THURSTON

*T. Chomondale inv. et del.*

*Pub. according to Act of Parliament, 1753.*

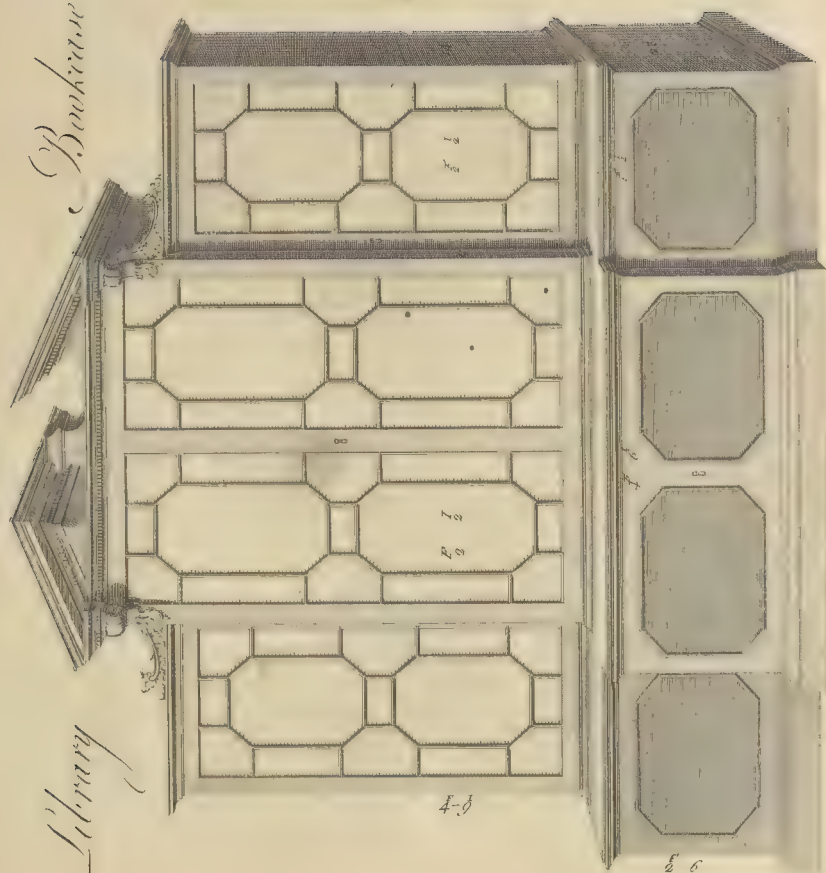
*T. & M. de la. 1753.*









*I. S. Miller exults*

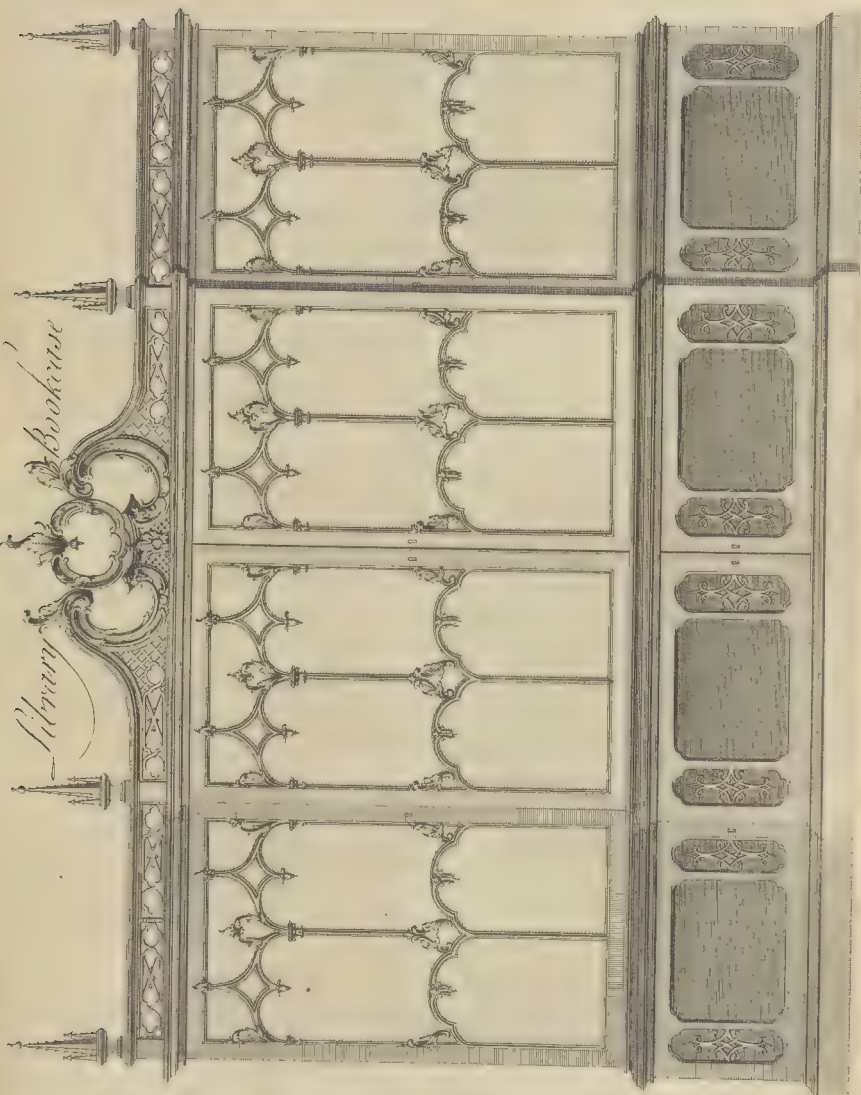
Ref. according to d. of 'Kodum' 17-85

*Tichyrrhynchus* nov. sp.









*Populus euphratica*, L.

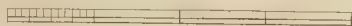
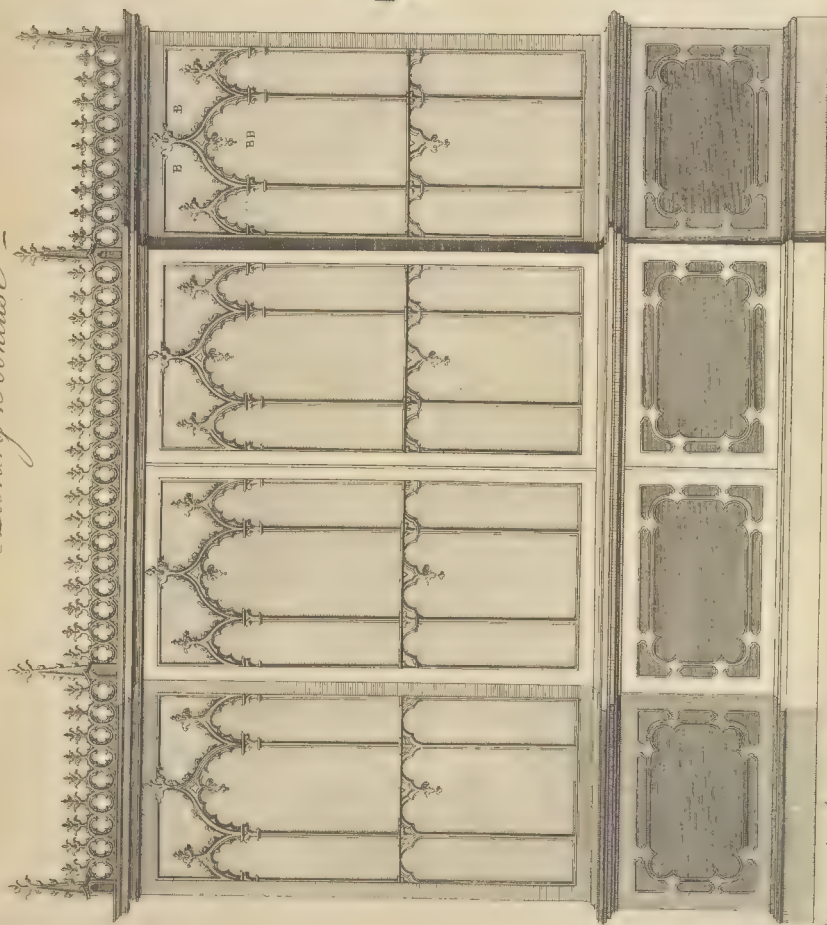
*Pub. according to Act of Parliam 1751*

*J. S. Muller sculpt*





*Library Bookcase*

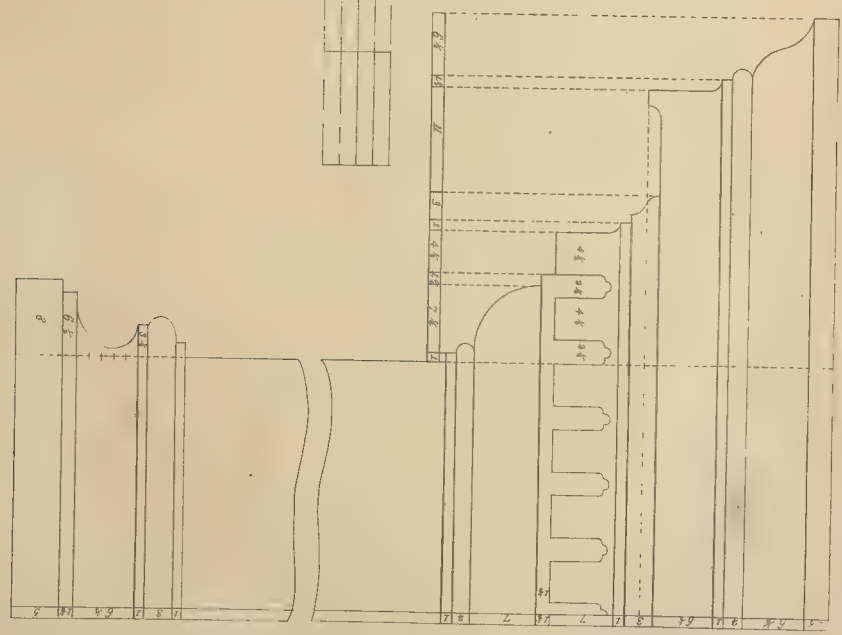
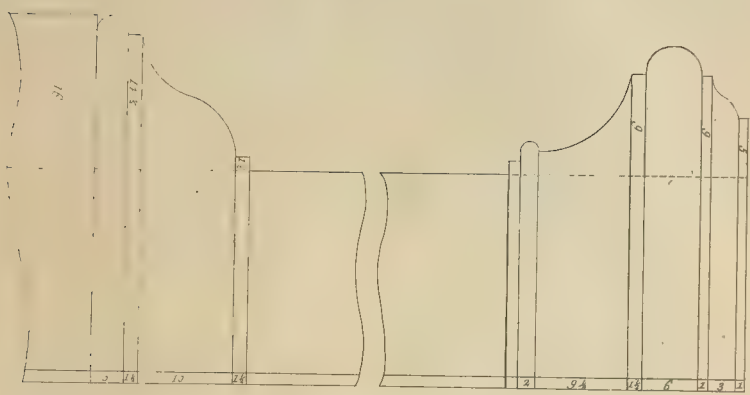


*Chapman & Co. New York*

*Published according to Act of Parliament*

*W. H. & Co. London*









# A Gothic Bookcase.

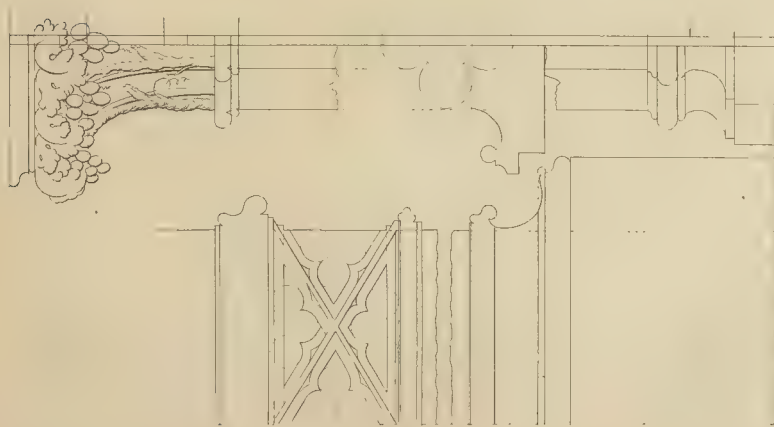


Fig. 1. Side elevation.



Fig. 2. Front elevation.

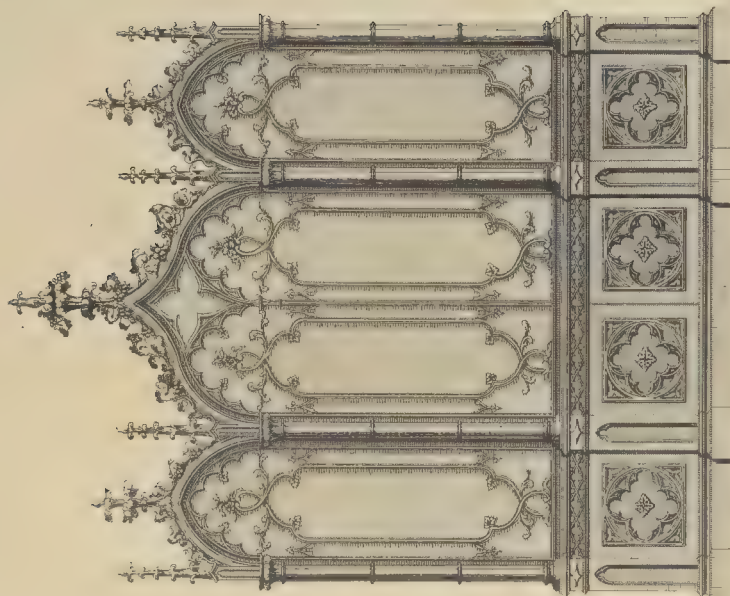
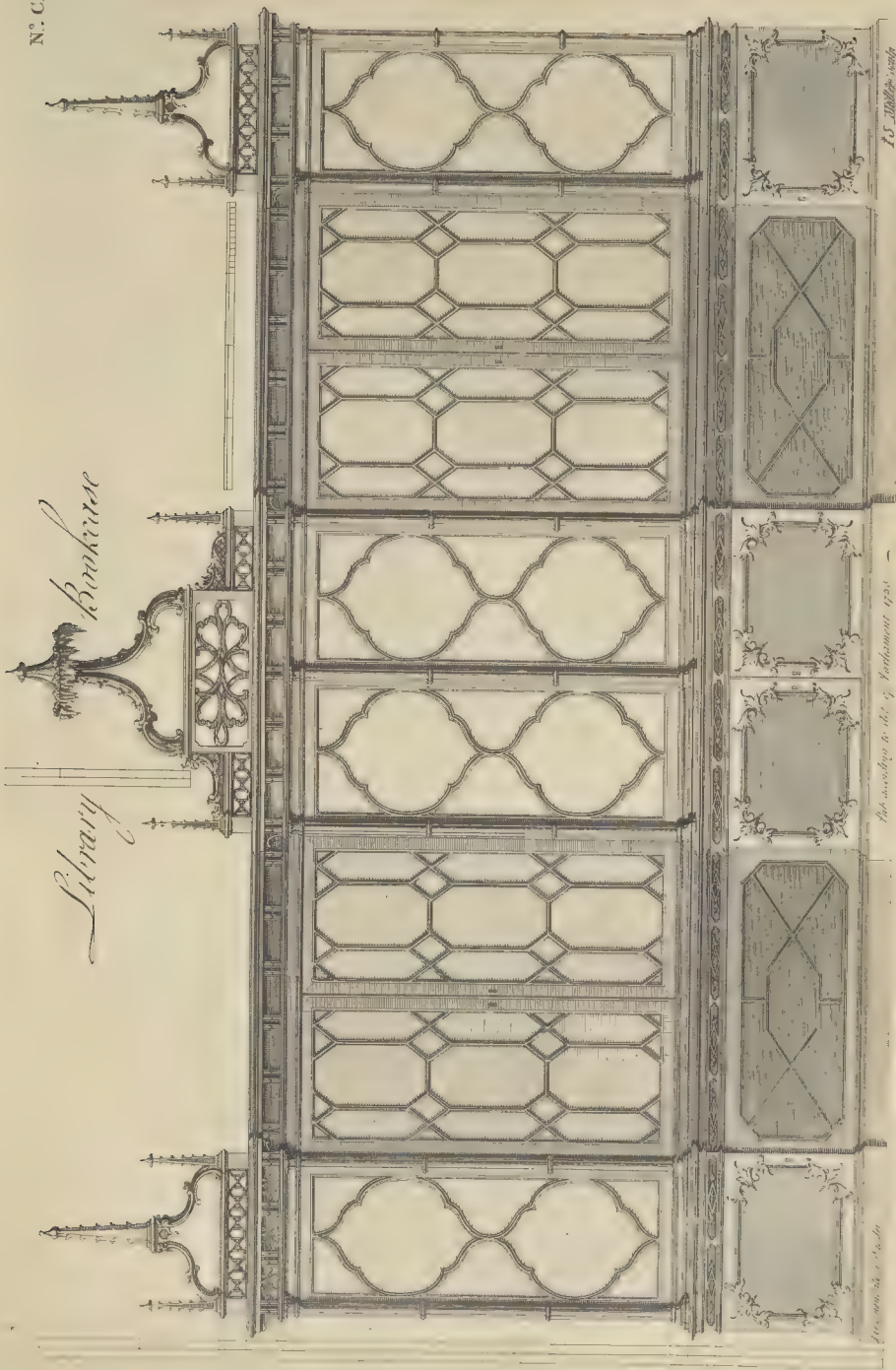


Fig. 3. Front elevation.



Library  
Cabinet

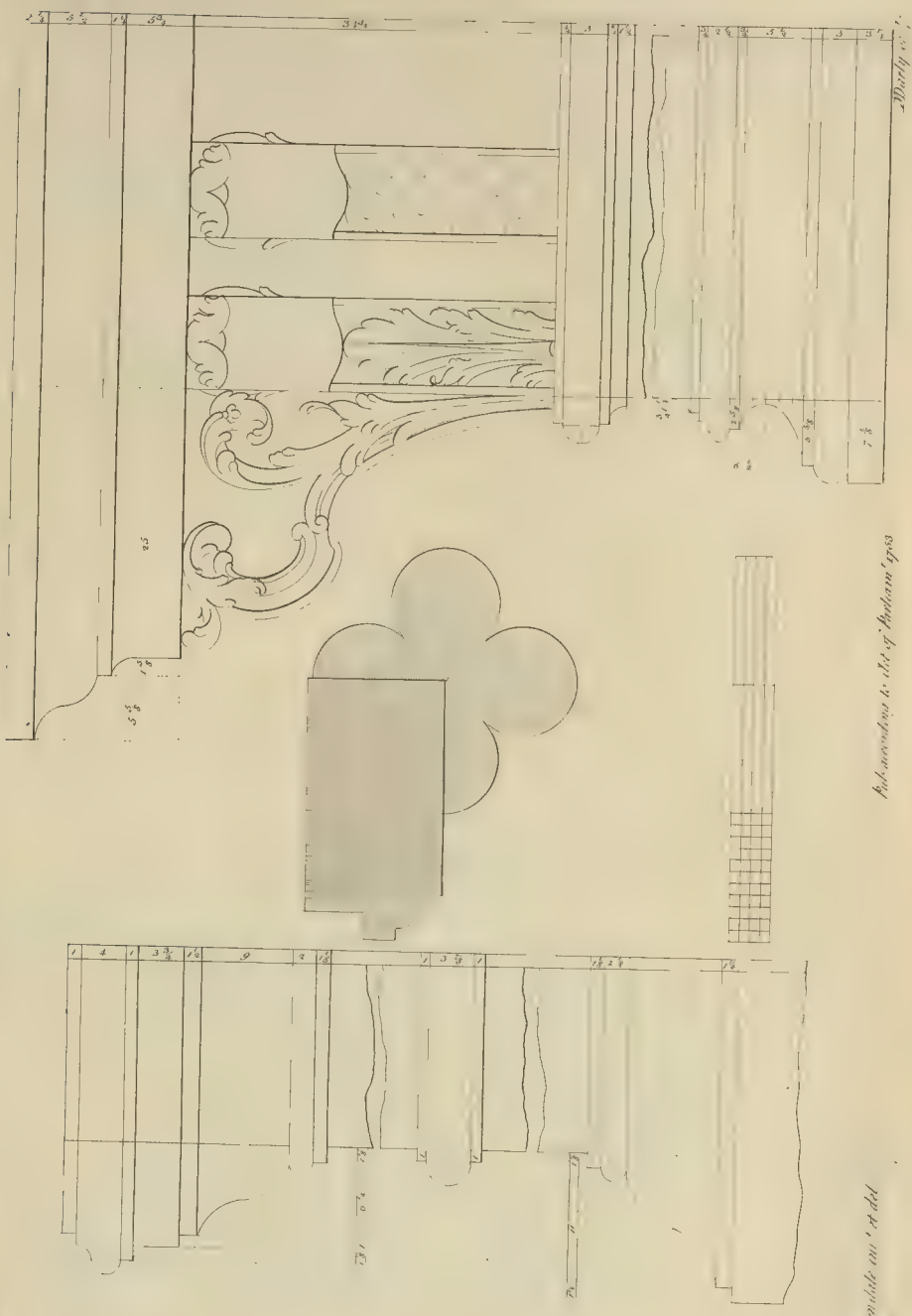


15. 1844

Highway to the Parliament 1721

1721





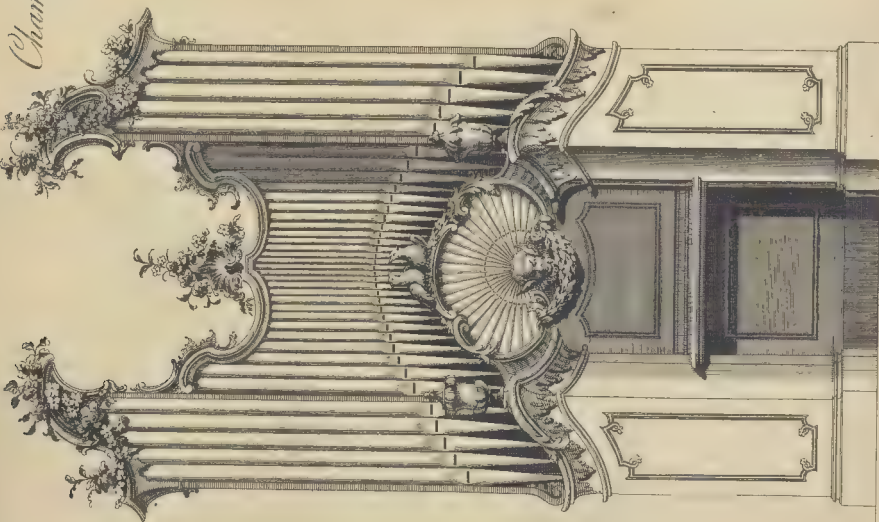
Architectural drawing of a classical building facade.

Architectural drawing of a classical building facade.

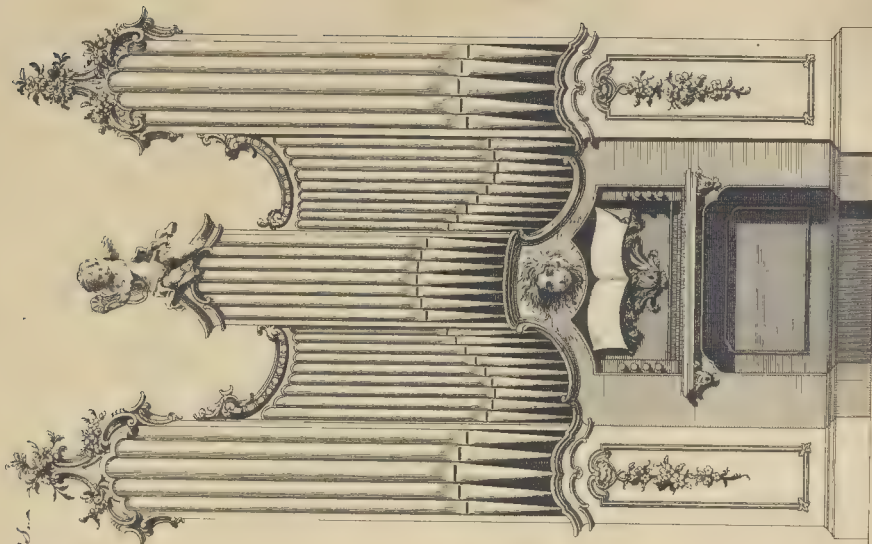
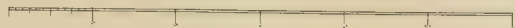




Chamber Organs.



Wm. and J. G. Smith

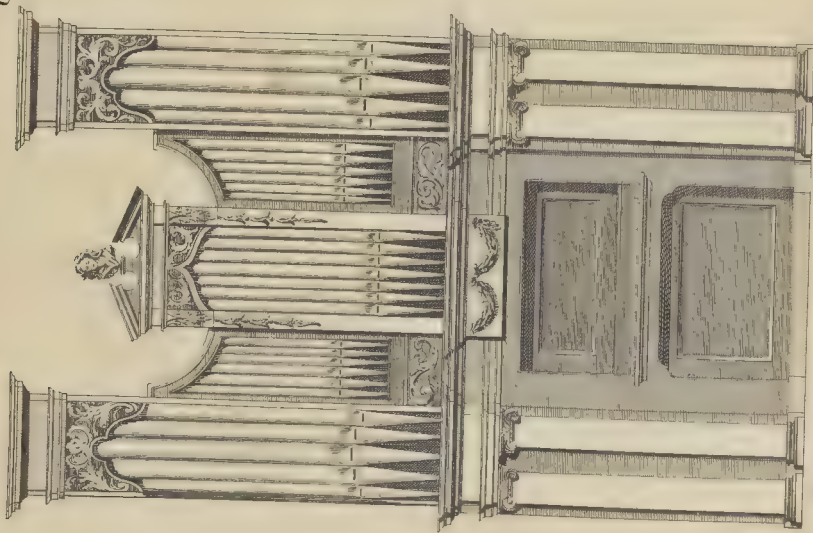


Published according to Act of Parliament 1760.

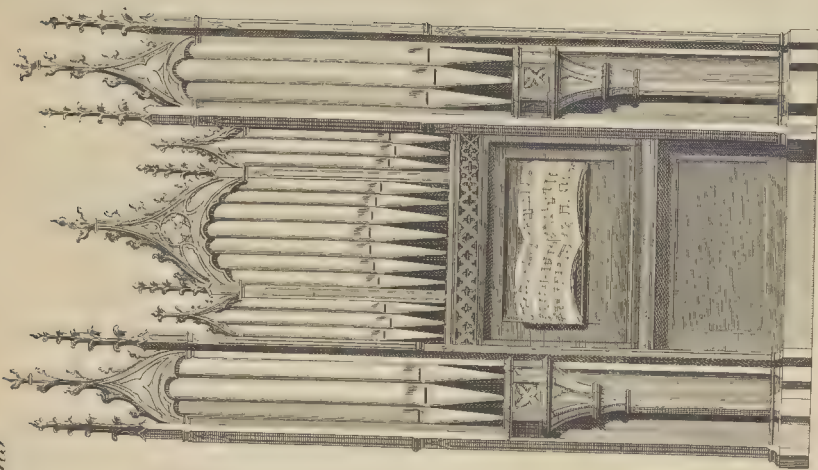
Wm. and J. G. Smith



Chamber Organ



Chamber Organ, as it is called.



Chamber Organ, as it is called, from the side.





*Organo*

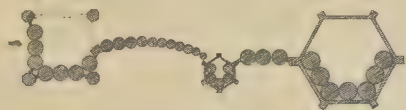
N<sup>o</sup>. CV.



*J. Chippendale inv: et delin. Published according to Act of Parliam. 1760.*



*A Gothic Organ*



*J. Ryppendale inv. et delin.*

*Published according to Act of Parliament 1761.*

*W. Hillier Sculp.*





(L)ands House



Sketch according to Act of Parliament 1791.

Sketch according to Act of Parliament 1791.



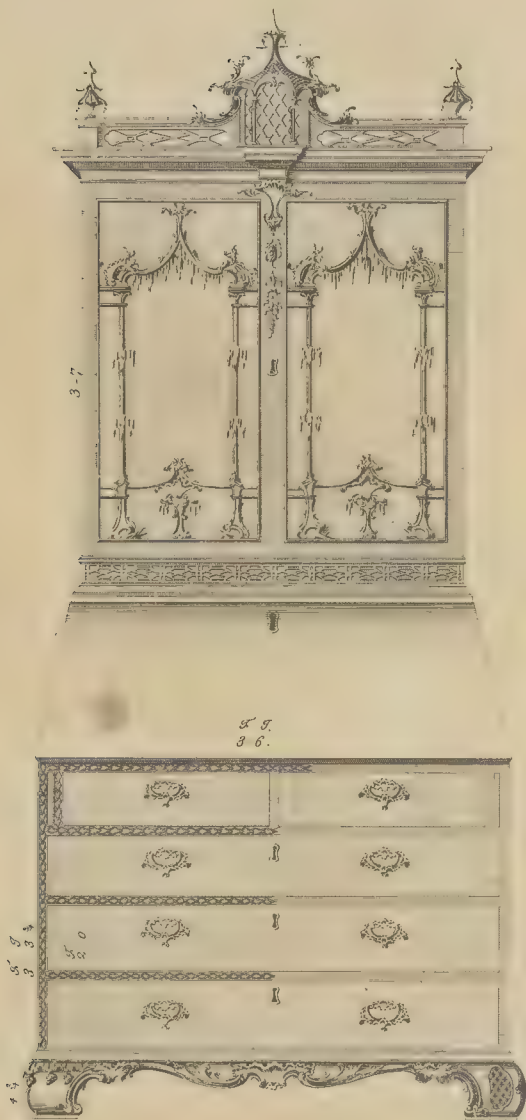


*Desk & Bookcase.*





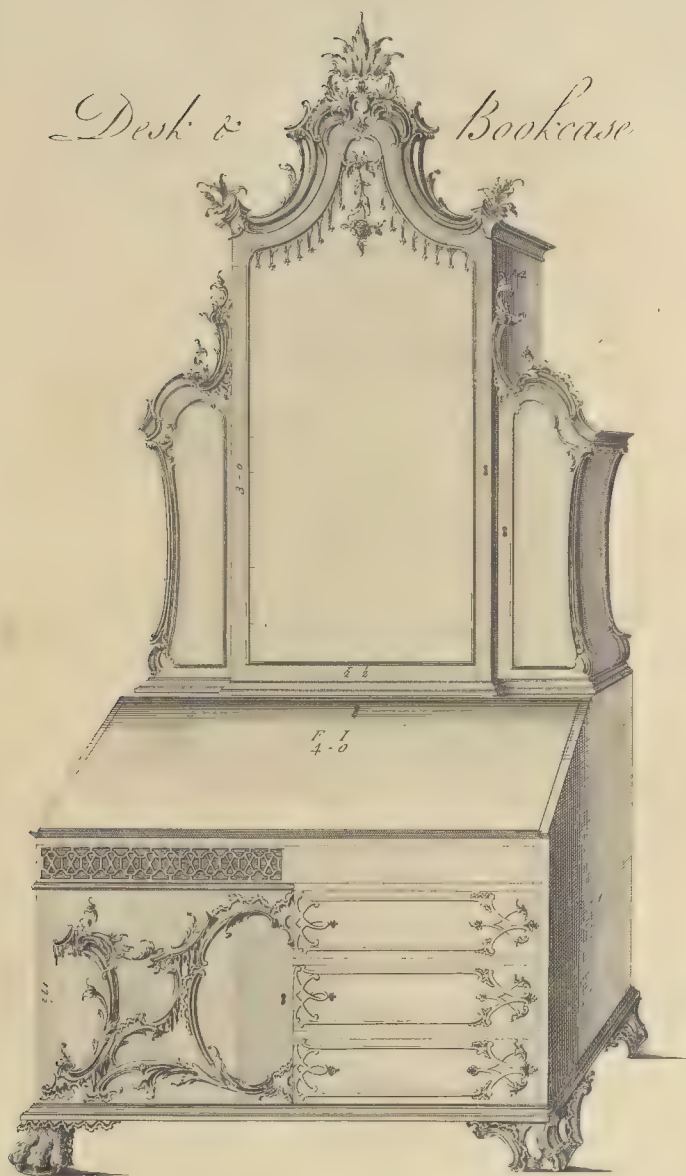
Desk & Bookcase.





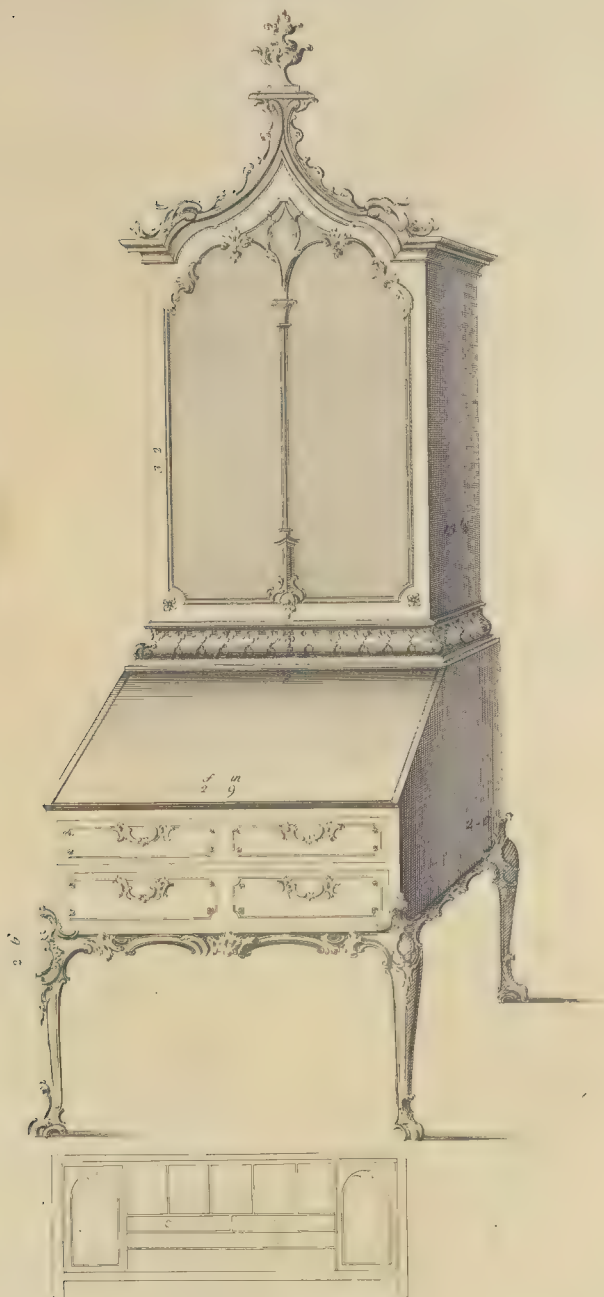


*Desk & Bookcase*





*Desk & Bookcase -*



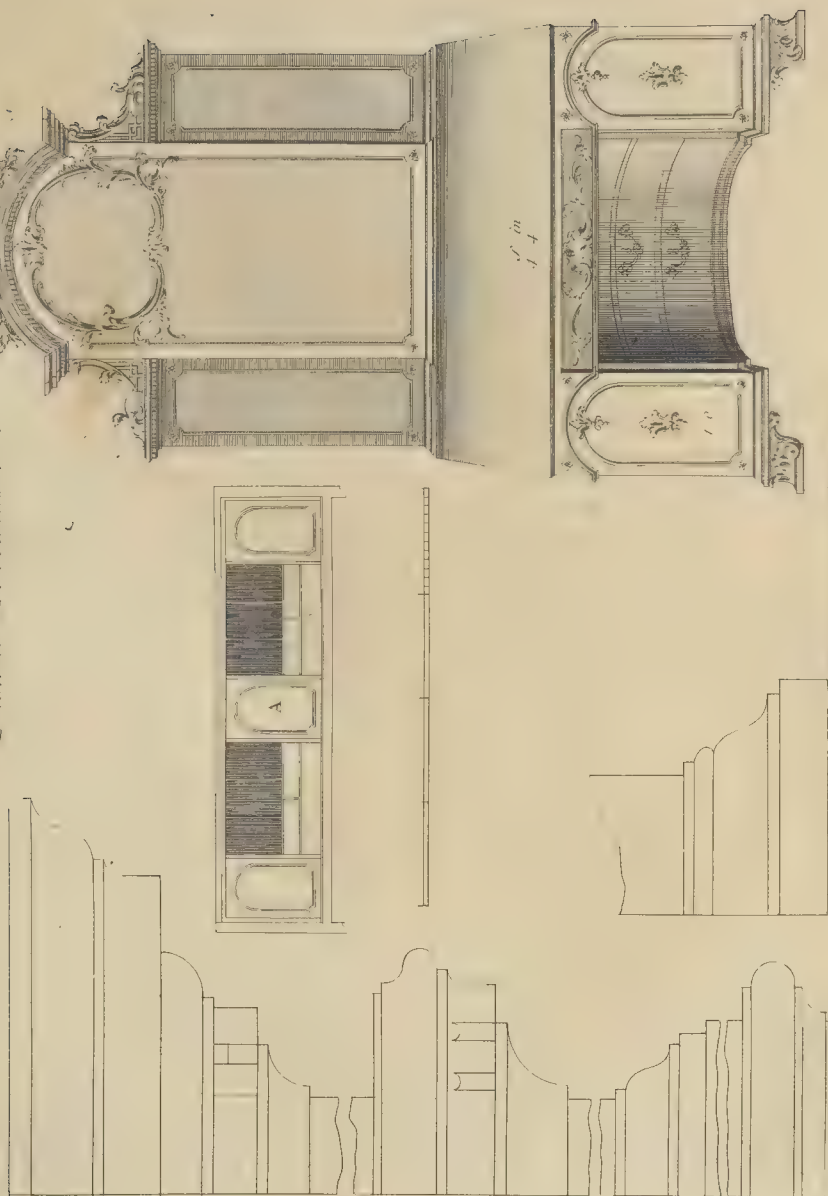
*the Rev. Mr. St. John*

*published according to Act of Parliament 1700.*

*Wardley sculp.*



Fig. 1. (Bookcase.)



Wholly copy

Published according to Act of Parliament 1790

Printed and Sold by





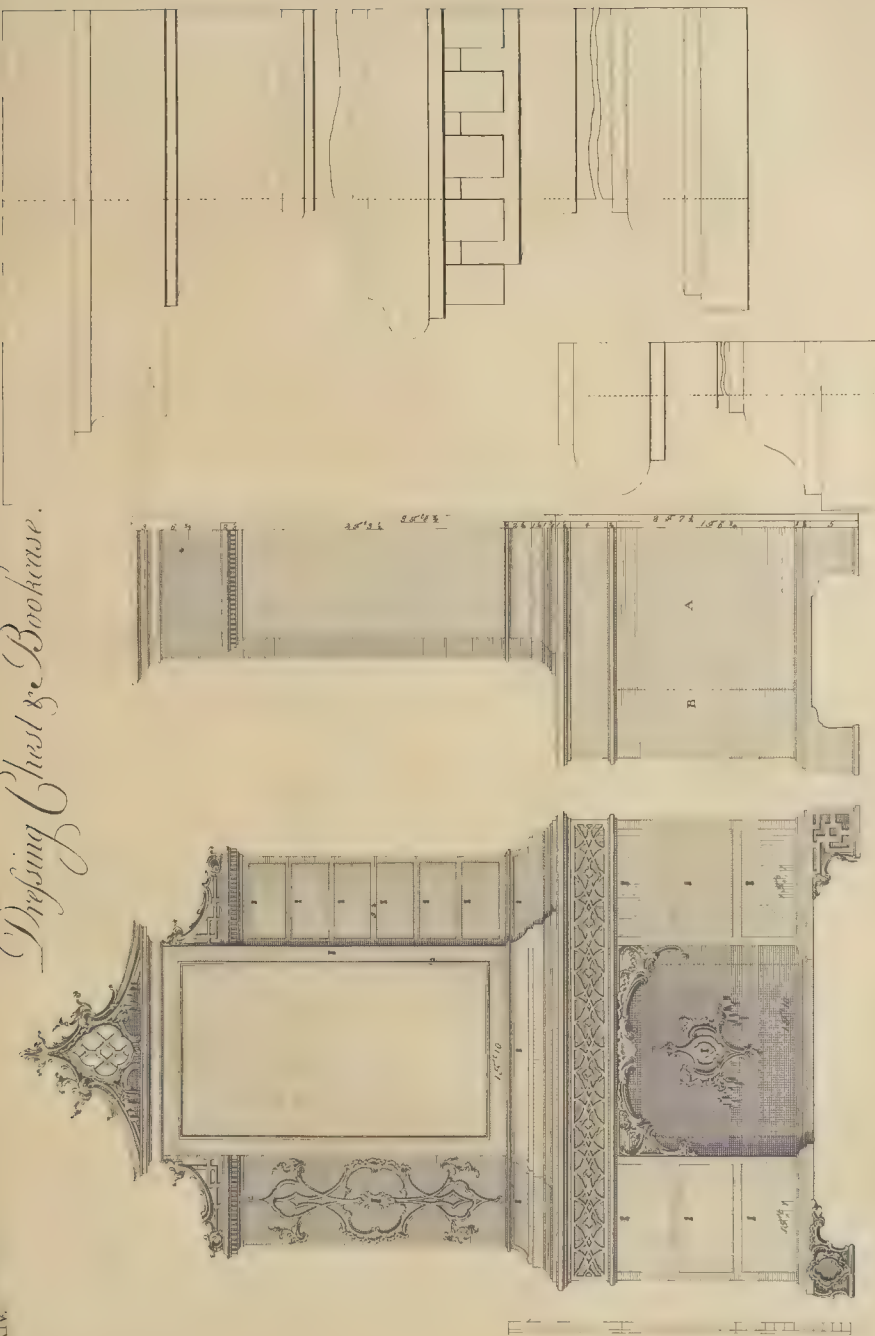


Not necessary to distill before use

75. *Urtica dioica* L.



Dressing Chest & Bookcase.



T. Clippendale inv. & del.

Publ. according to Act of Parliament, 1753.

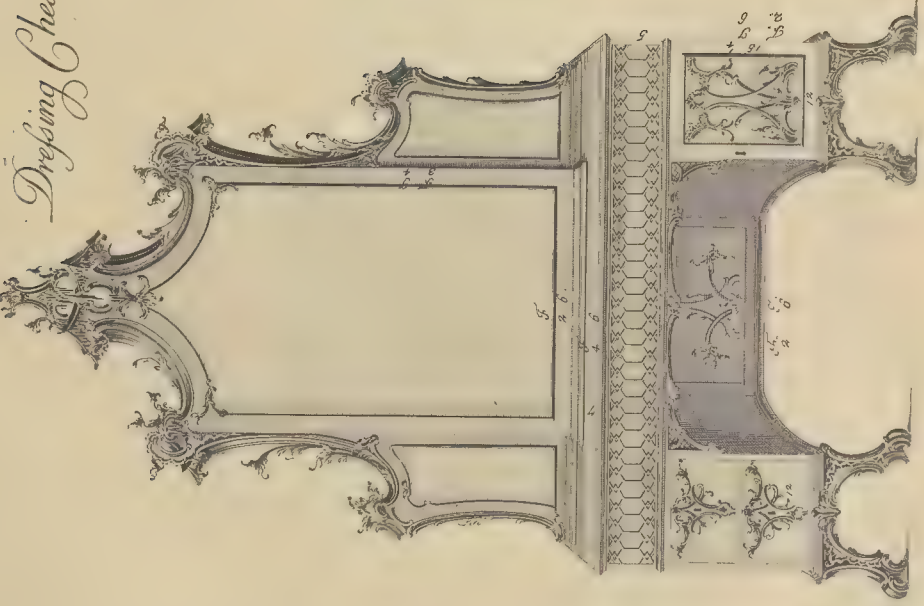
MDCCCLXIV



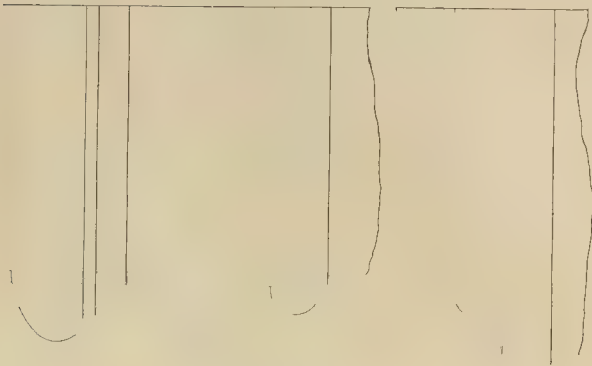


*Dressing Chest & Bookcase.*

AXD. N.



*The appendage, and detail*

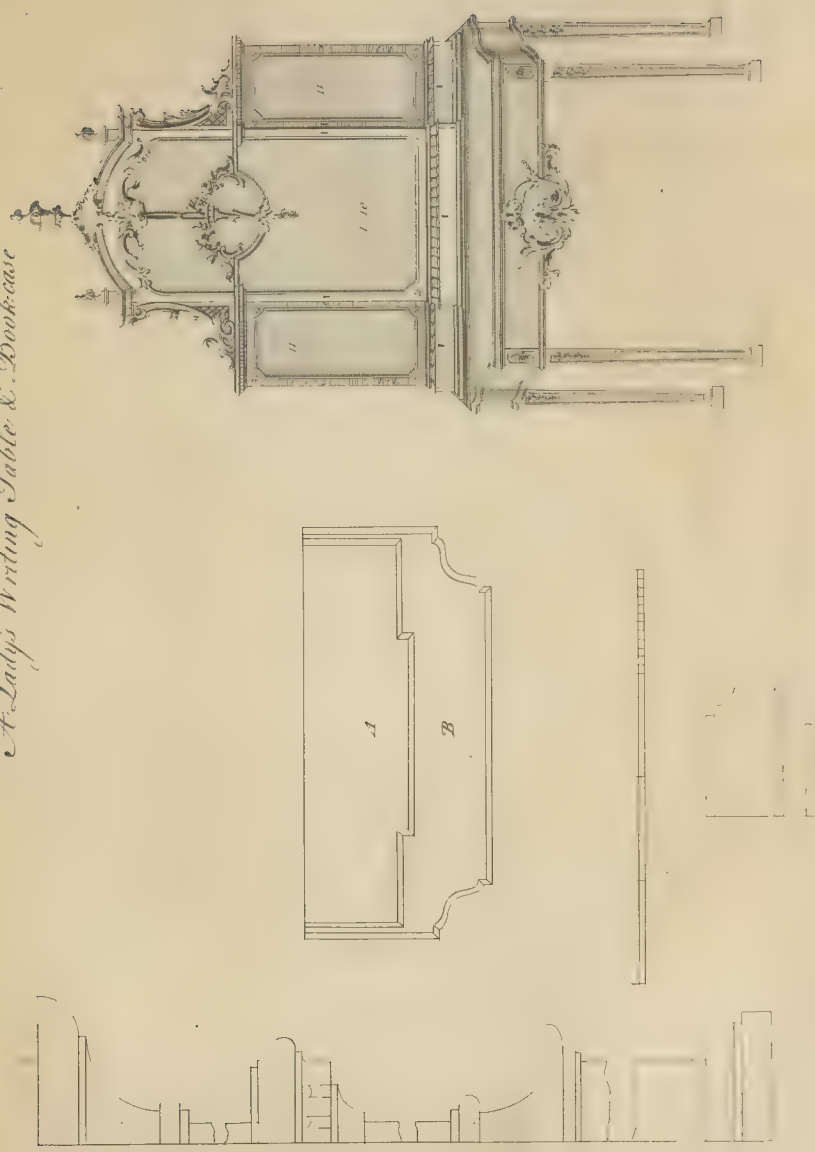


*Pub. as, within the list of Richard 1788.*

*Worthy copy*



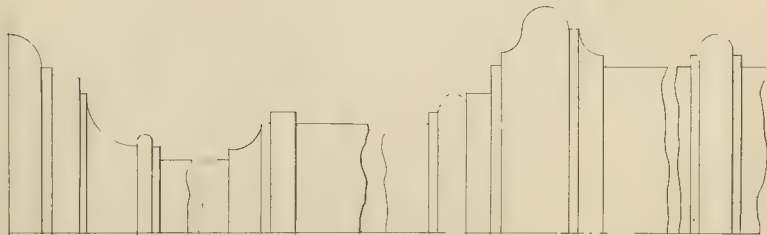
A Lady's Writing Table & Book-case



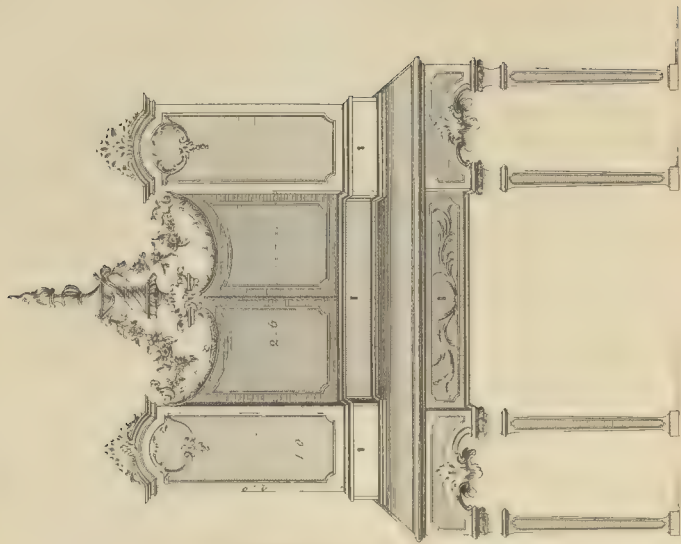
Ed. Parry, del.

Published according to Act of Parliament 1760

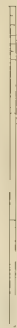
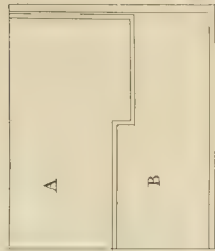




Side elevation of the table.



Front elevation of the table.



Detail of the legs.





*Design for a Toylet Table*

N<sup>o</sup> CXXIII



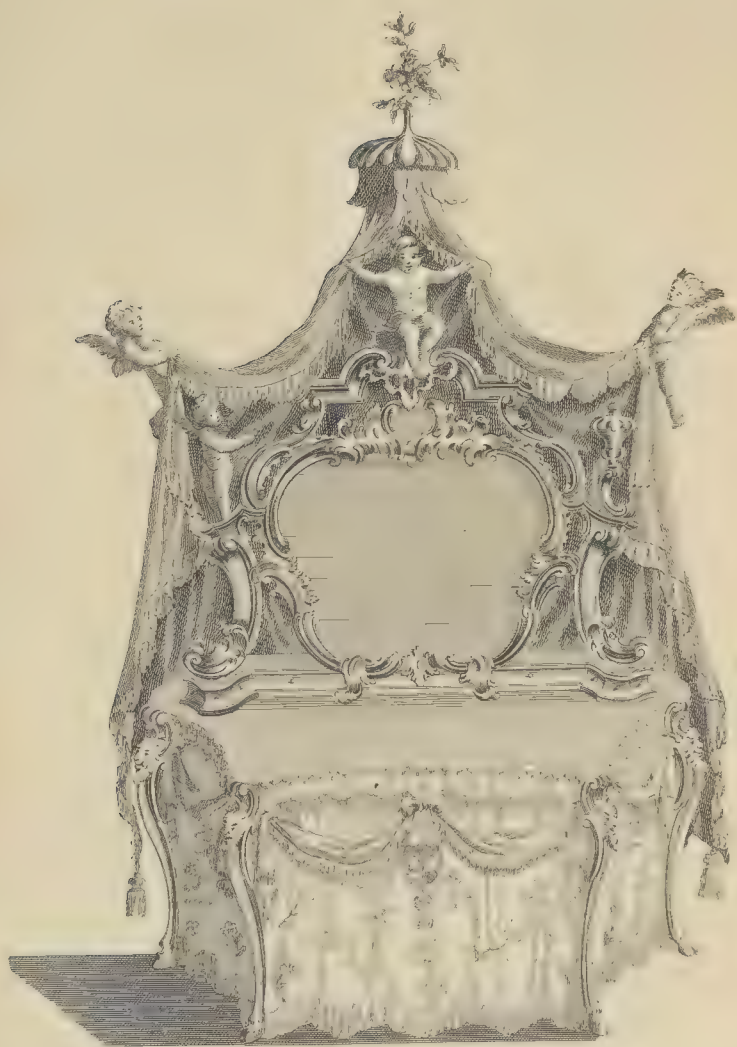
*J. Chippendale inv't et delin.*

*Published according to Act of Parliament 1761.*

*W. Foster Sculp.*

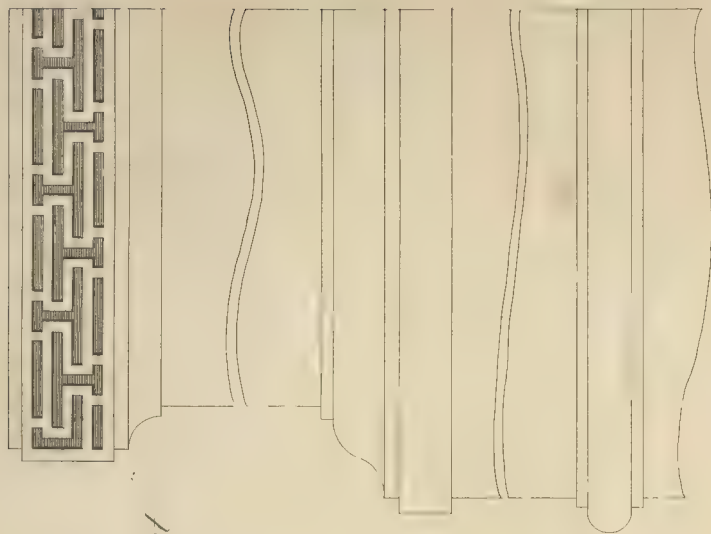


*W. L. Joylett's Table*



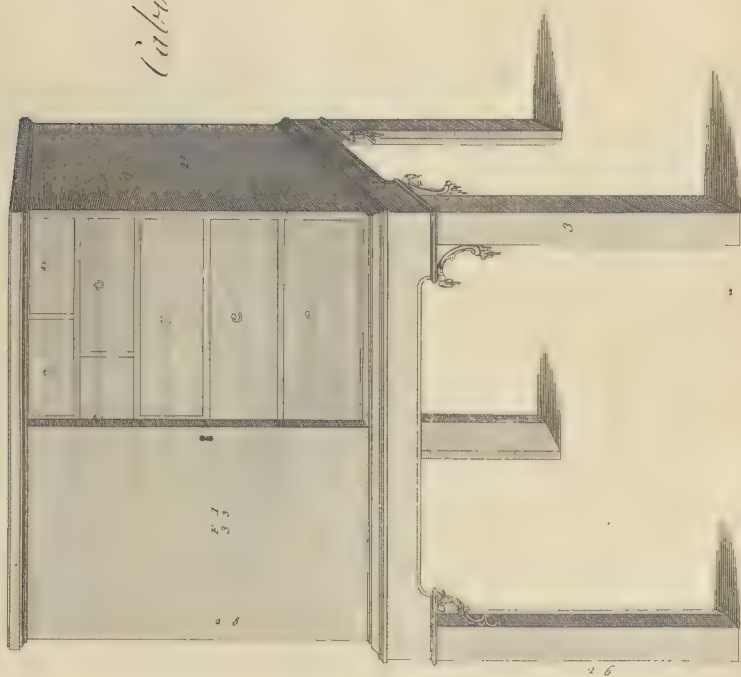






*Cabinet*

*T. Moore, sculp.*

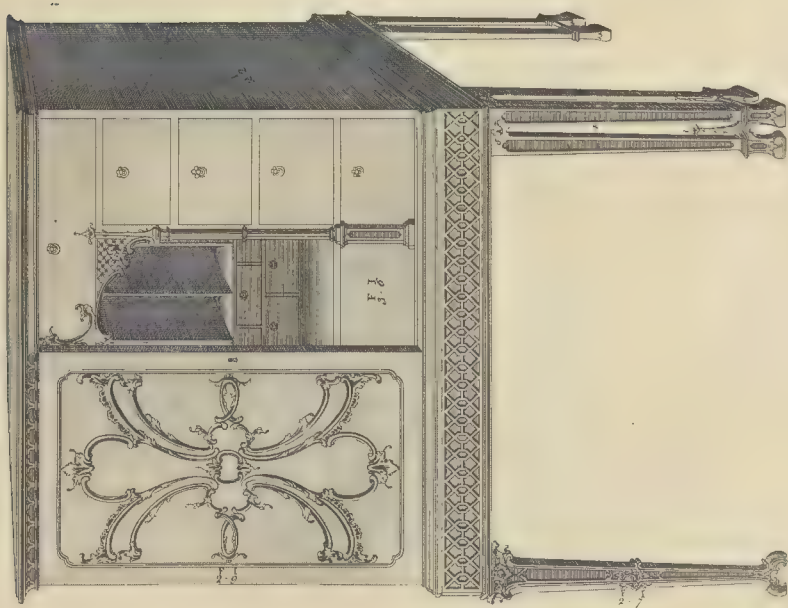


*Pub. according to the old of Potham 1790*

*T. Chippendale inv et del.*



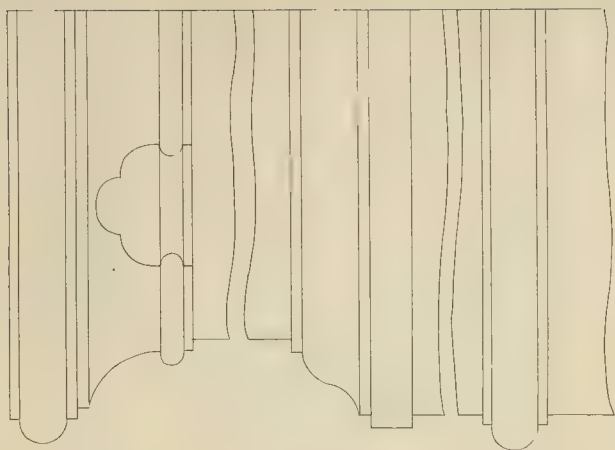
Cabinet.



T. Chippendale inv. et del.

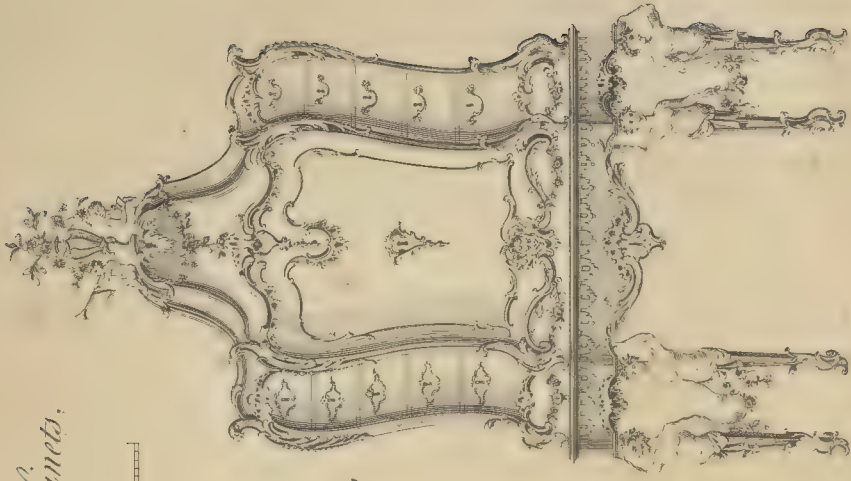
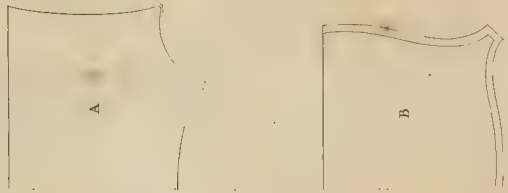
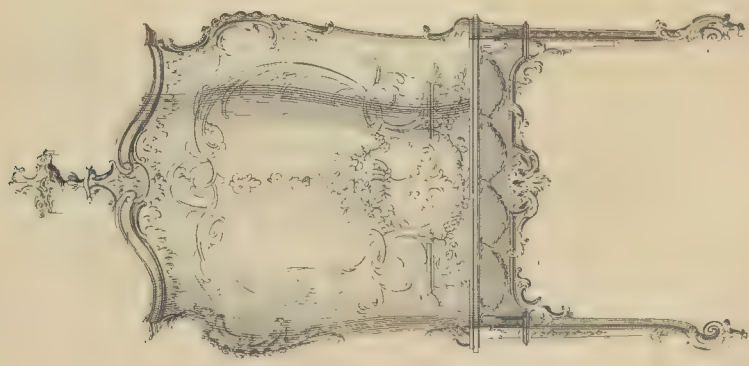
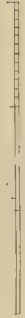
Publ. according to Act of Parliament 1753

T. Miller sculp.





Designs for Cabinets.



*Illegible handwritten text.*

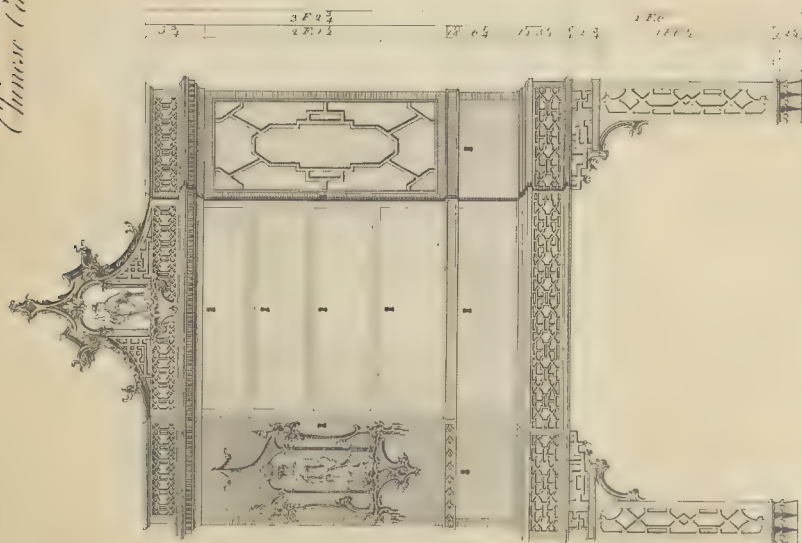
*Published according to Act of Parliament 1761.*

*Woolley sculp.*





Chaise Cabriot.

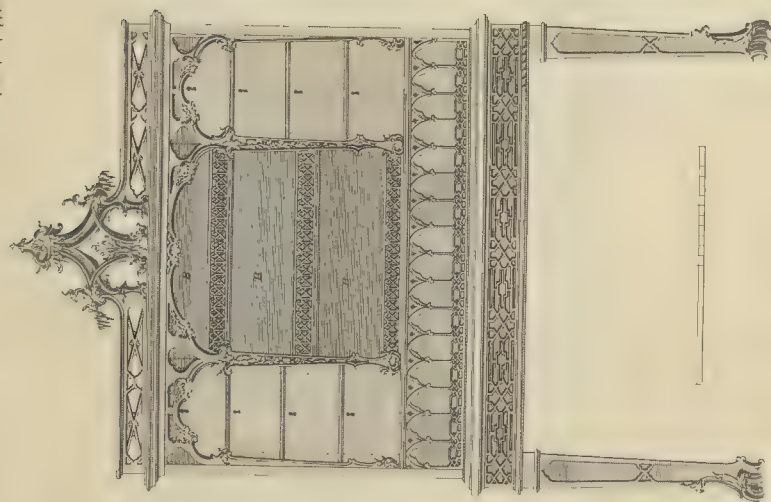


Chippendale inv. et delin.

Publié par l'éditeur de l'ouvrage.

M. de la Roche.

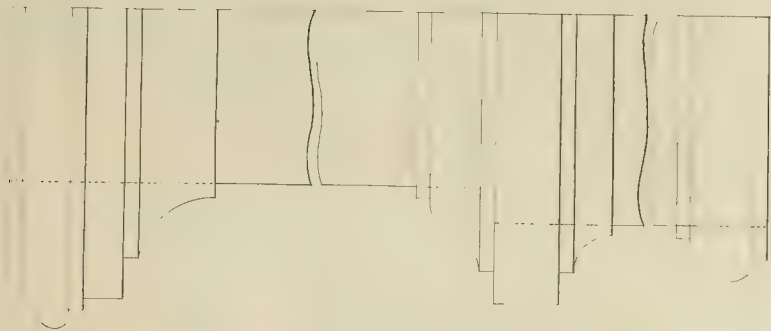




17. *Chippendale's model of a cabinet.*

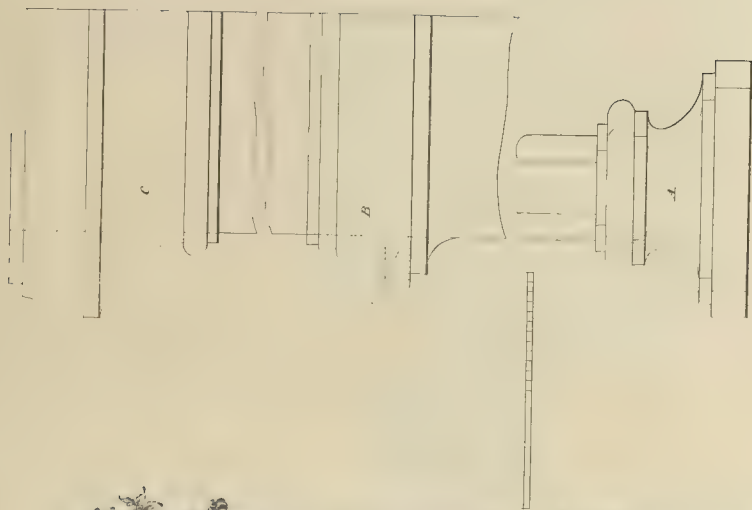
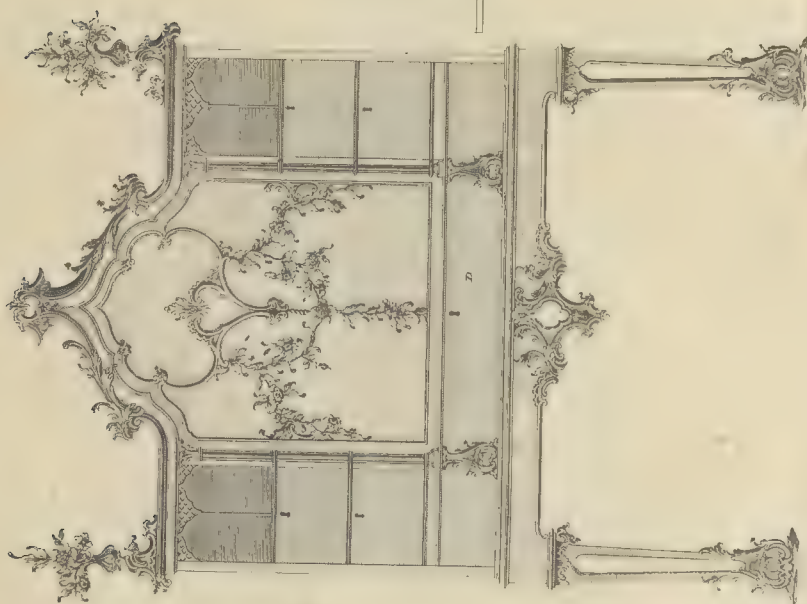
*Published according to Act of Parliament.*

*M. D. C. C. C. C. C.*



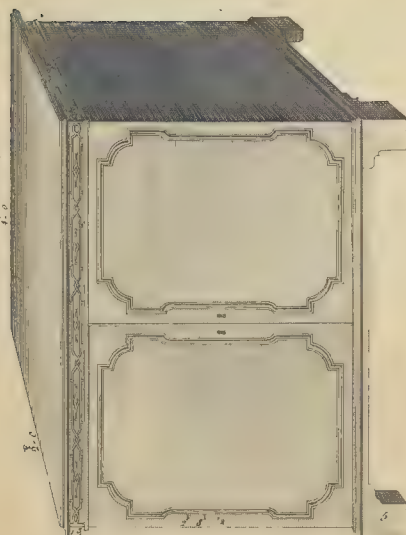






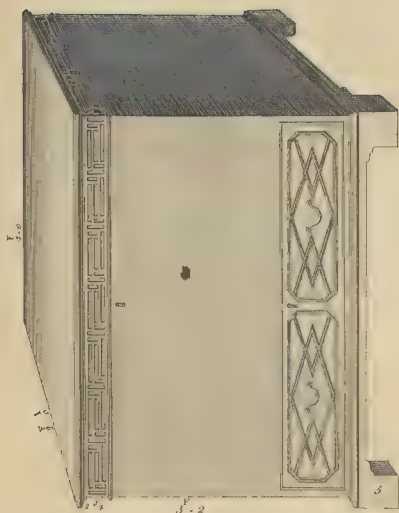


*Cloth Dresser*



*The appendage in 'et del*

*Clothes Chest*



*Publ. according to Act of Parliament 1753*

*T. Muller sculp*



*Gothick: Clothes Chest.*



*Pub'd according to Act of Parliament, 1793.*

*W. Wilson, Sculpsit et Del.*

*W. Wilson, Sculpsit et Del.*





*Two Designs of Cloths Chest*



*Thomson del. inv. et del.*

*But according to list of Perkins, 1753.*



*J. S. Miller sculp.*



Cloaths Press.



*Tithonus, m. c. a. d. l.*

*Publ. according to Act of Parliament 1753.*

*M. c. a. d. l.*





*Commode Cloths Dress*



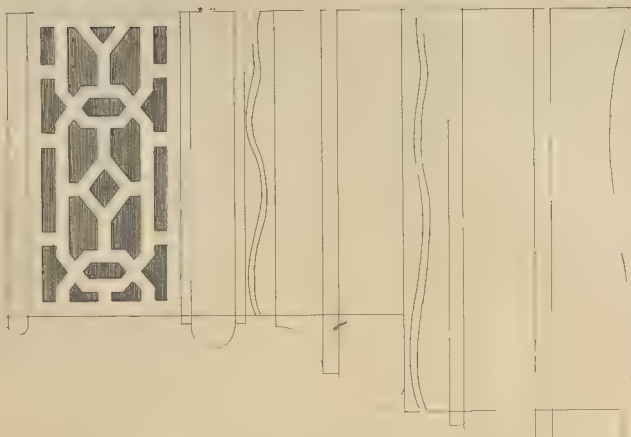
B

F. 11

A

F. 4

F. 4



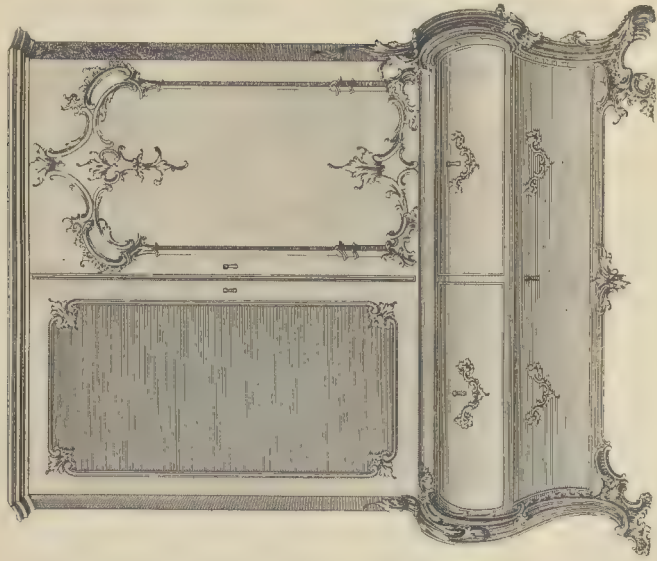
what ever is del

Publ according to Act of Parliament 1733

T. Muller sculp



*Commode. Clothes Dress.*



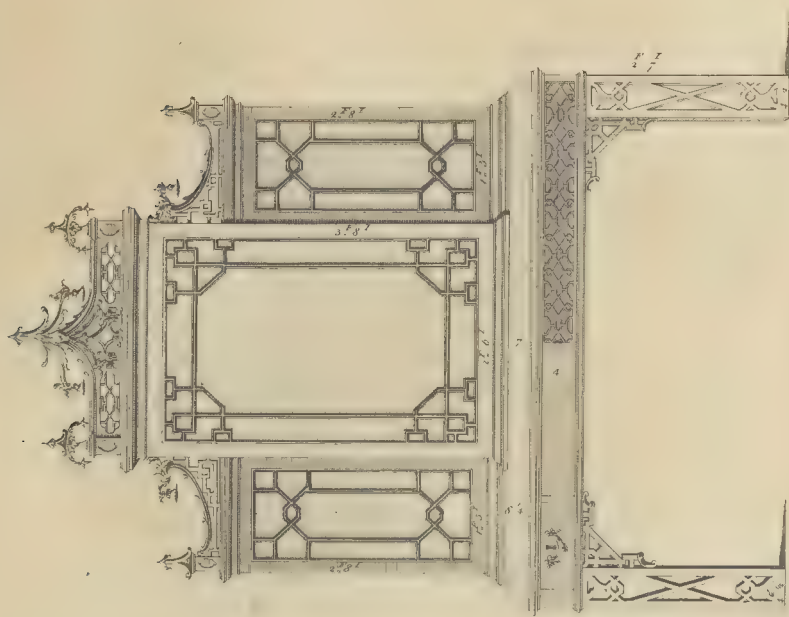
*Fig. which one it did*

*Pub. according to list of 'Parlour' 1765*

*T. J. Muller 1765/1766*



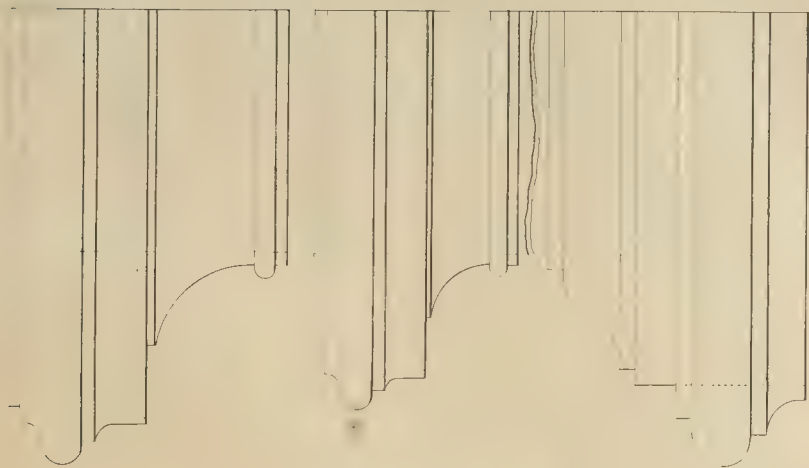
China-Case.



W. Chippendale sculp. et del.

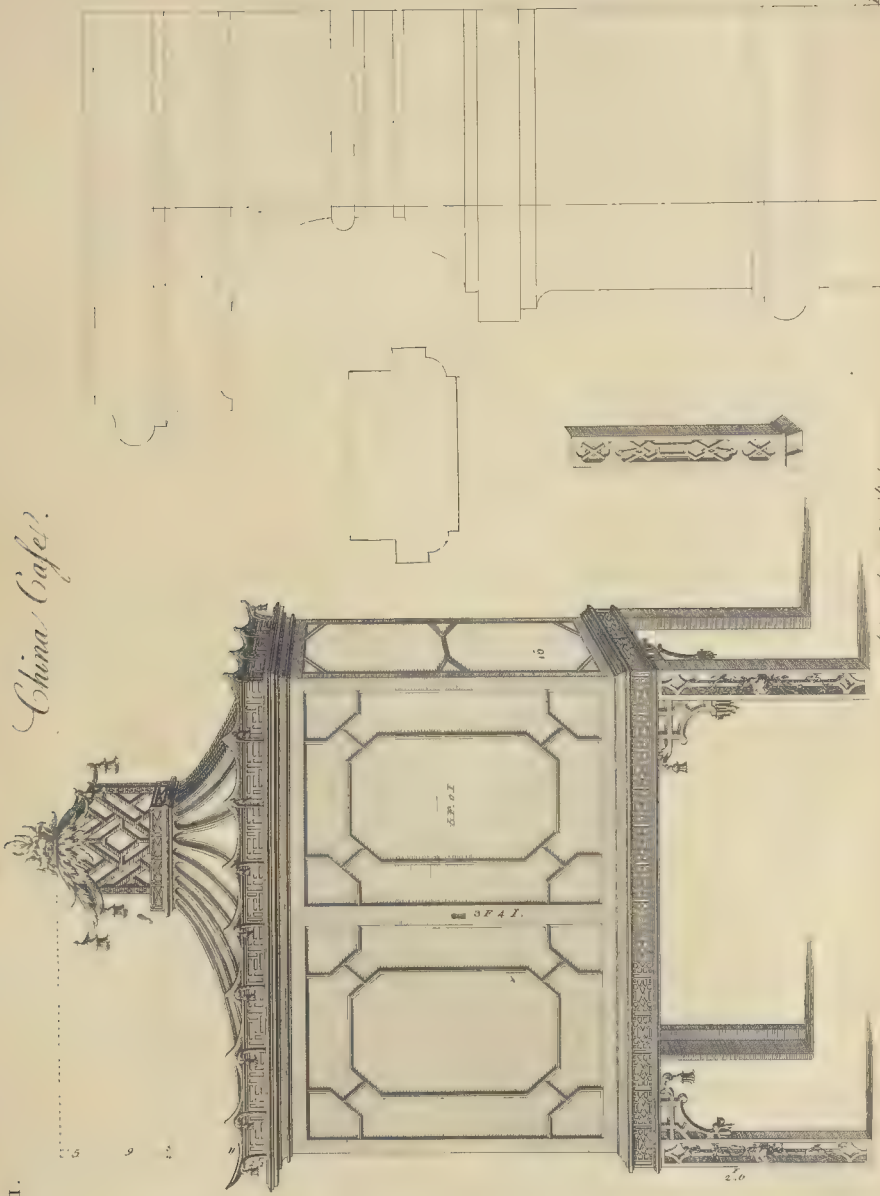
Published according to Act of Parliament

W. Turner, Sculp.









See Plate 100.

But according to the style of the Chinese.

T'Chingmatschou int. et del.

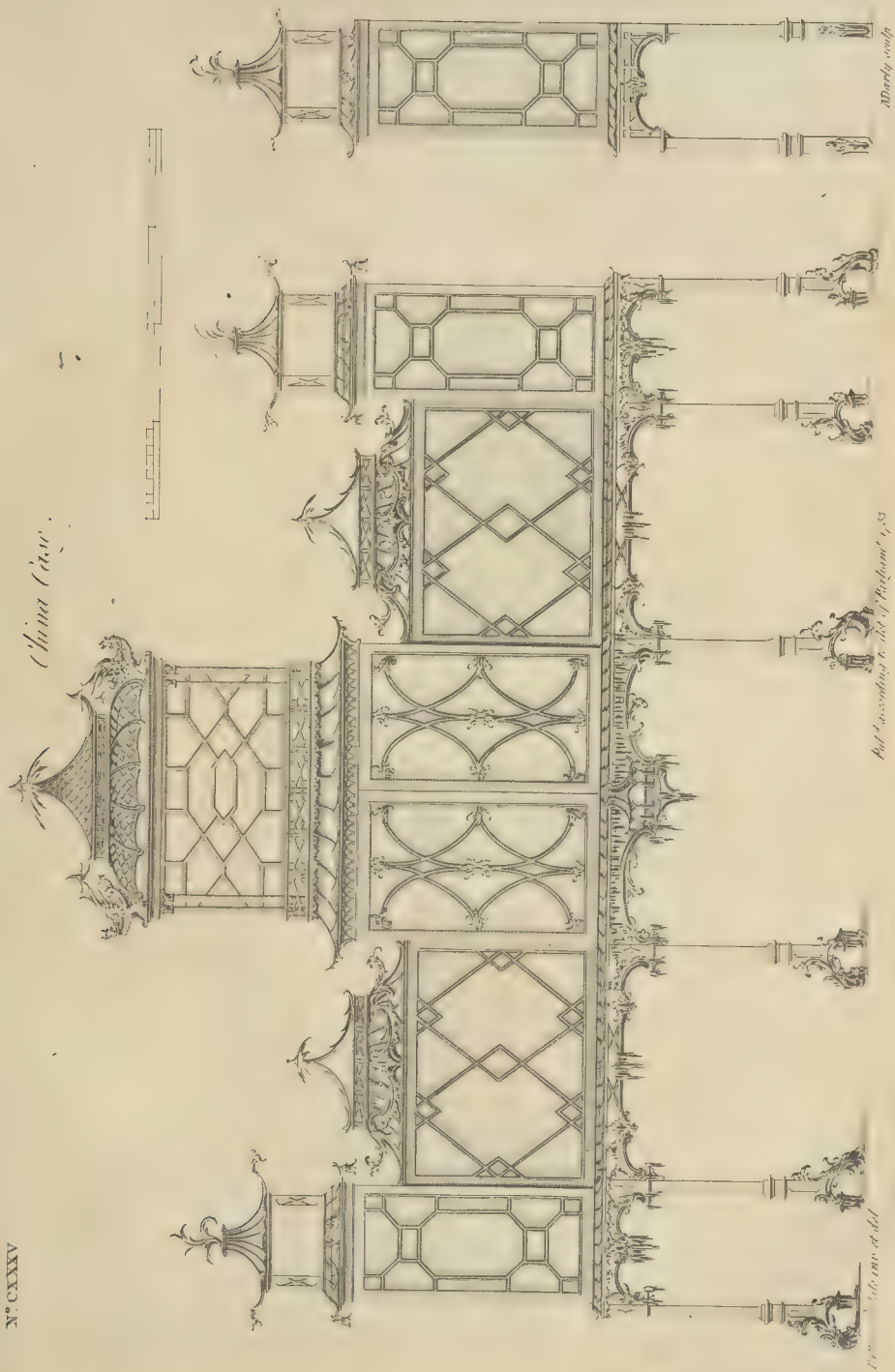


*China Case.*









See also et del

But according to list of Paganini's 4, 83

Wardley copy



*A China Case*

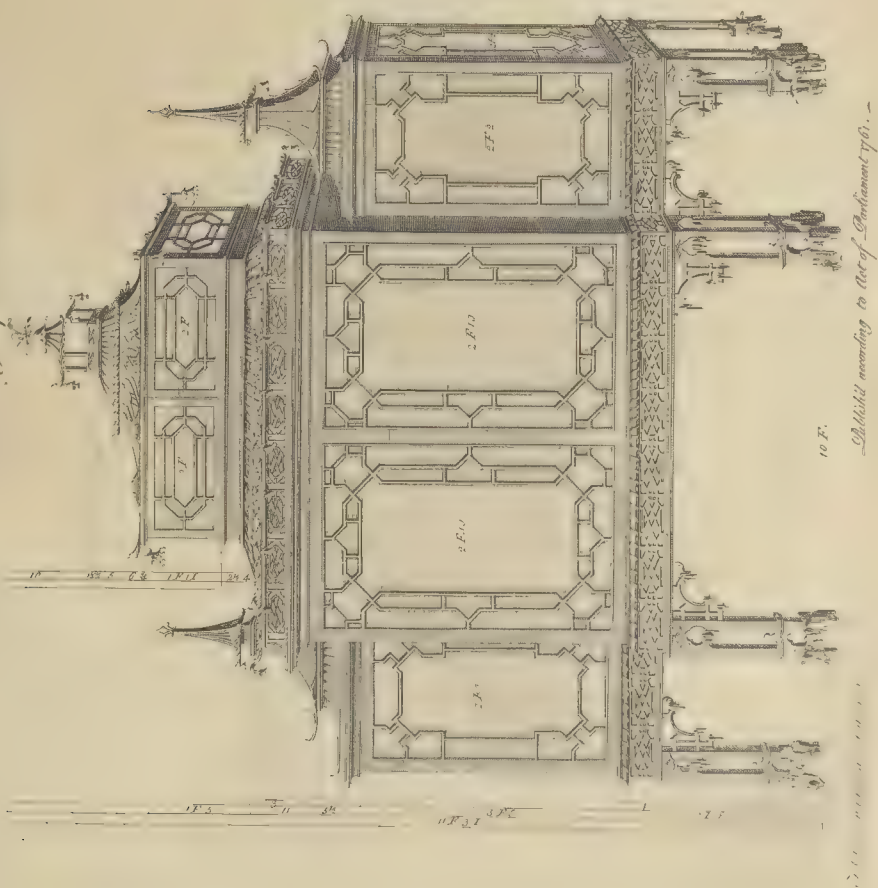
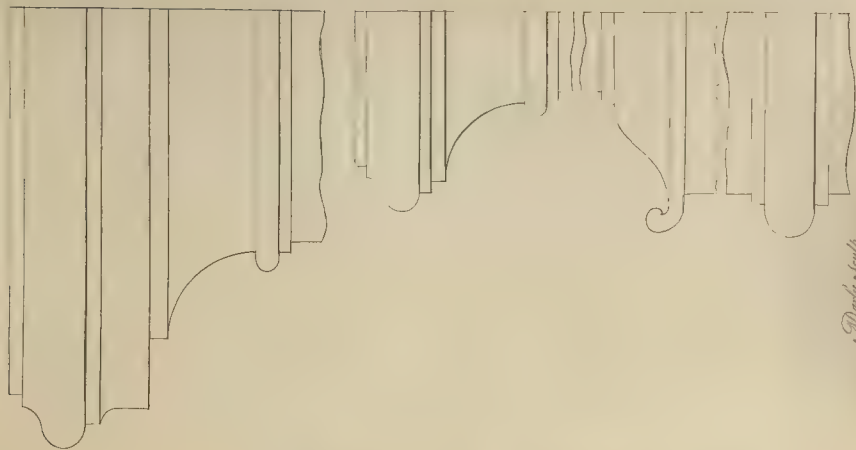
N<sup>o</sup> CXXXVI



*J. Chippendale inv. et delin.*

*Published according to Act of Parliament 1760.*

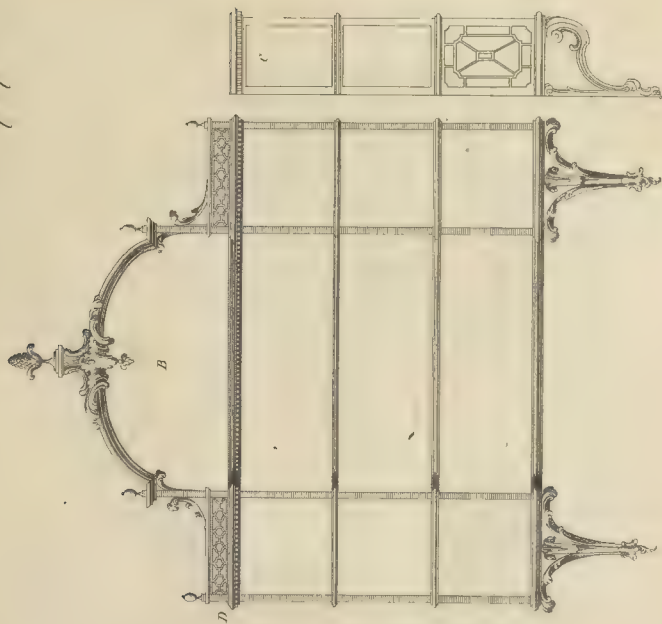
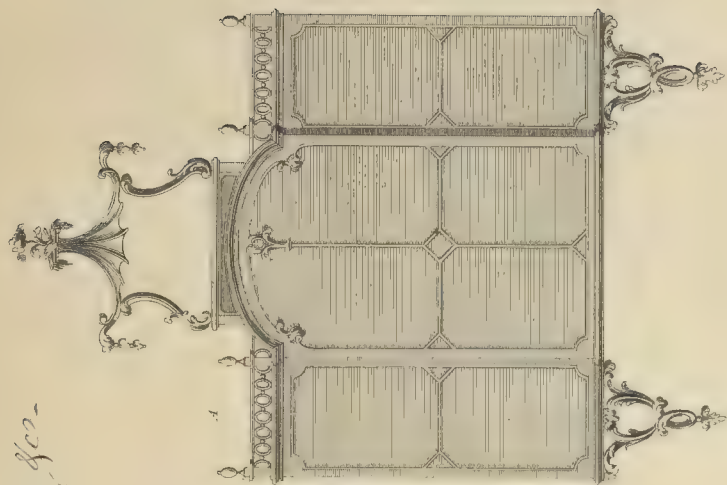








Shelves for Books, &c.



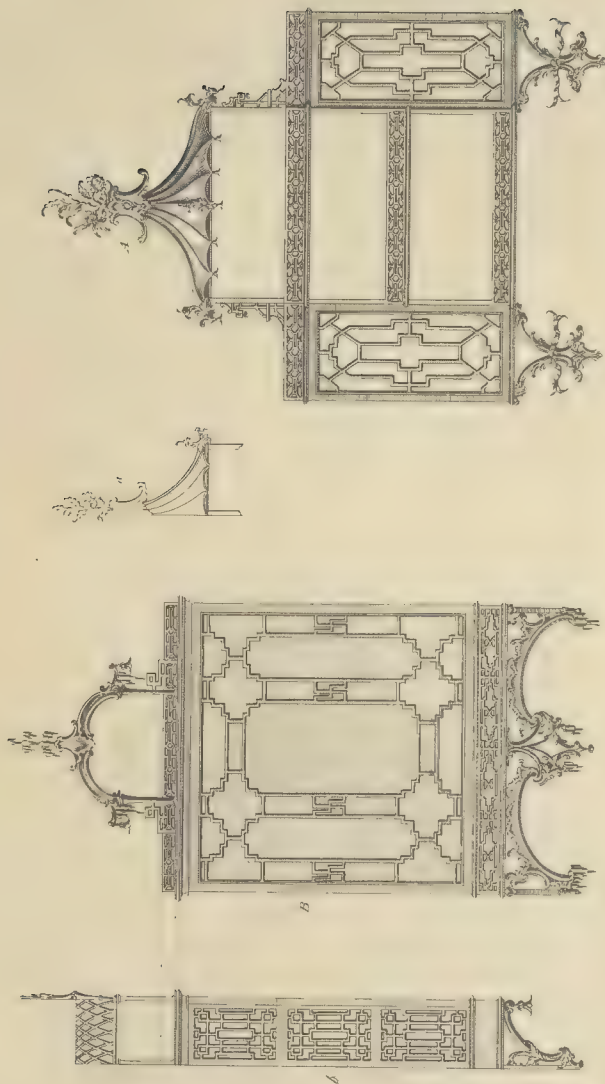
1. Ungependelt wie 2a oben.

2. Gebildet according to 1st of 'Parliament'.

J. Taylor sculp.



*Hanging Shelves.*



*et' Chappardet in' et del.*

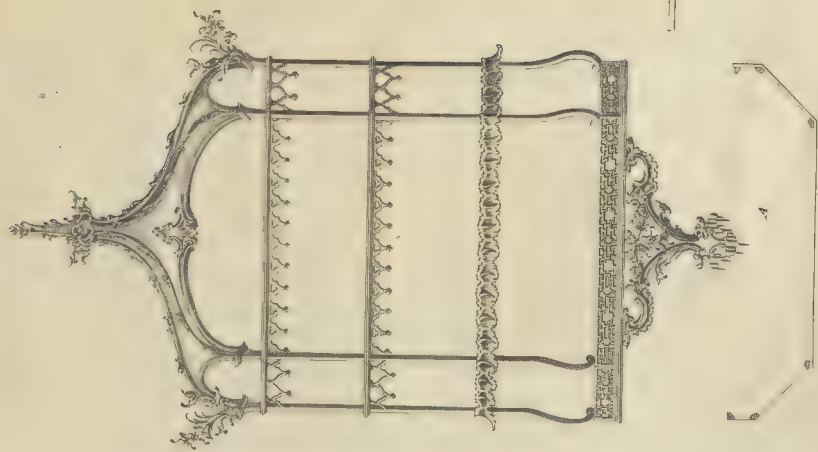
*Published according to the Act of Parliament*

*M. Darcy, Sculptor*



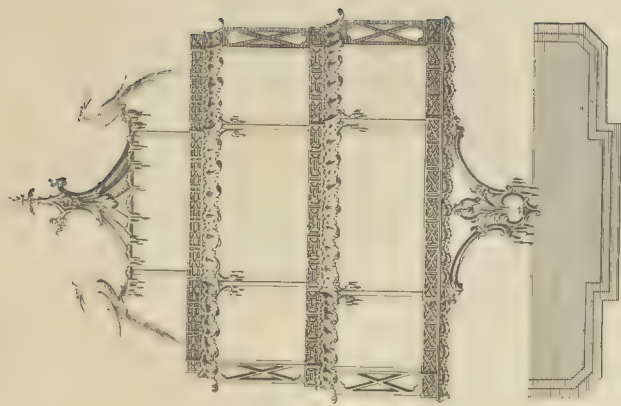


*Hanging Shelves.*



*scale in, of 1/2.*

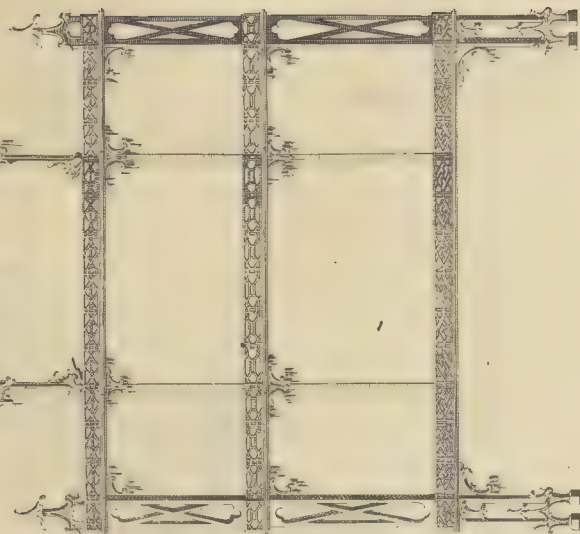
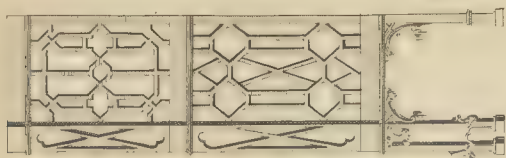
*Published according to Act of Parliament.*



*M. Dwyer Esq.*



*Shelves for China* —

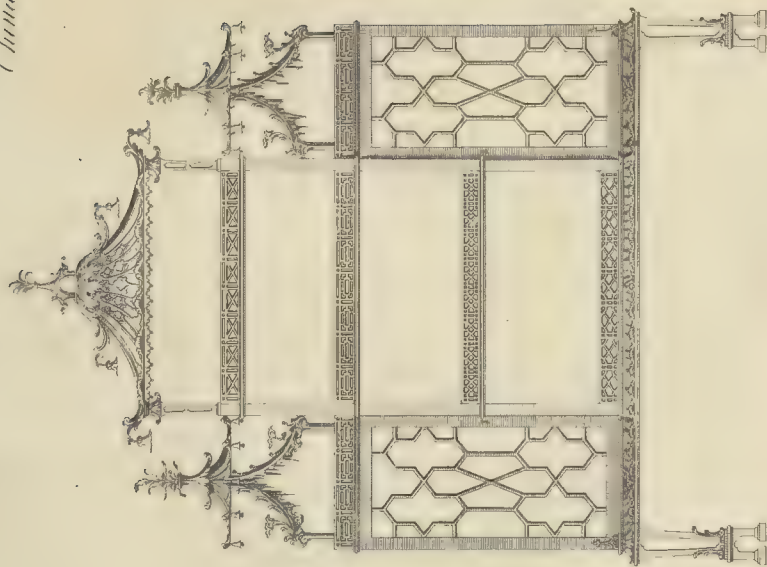


*A Chippendale's introduction*

— Published according to Act of Parliament 1761. —

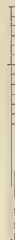
*Shelves for China*





*2<sup>e</sup> Appendaie m. et d'au.*

*Publied according to the Parliament.*

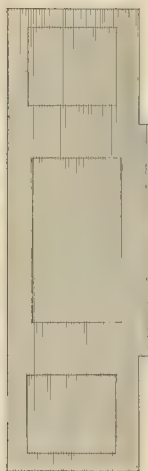


*2<sup>d</sup> Part. 1. 1/2.*



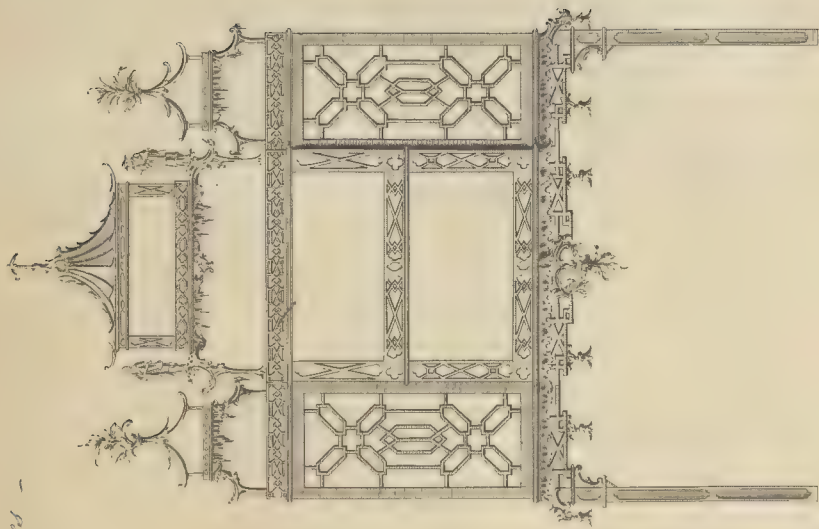


*Designs for China Shelves -*



*Shelf made out of stone.*

*Shelf made out of stone.*



*Shelf made out of stone.*



Candle Stands.



J. Chippendale inv. & delin.



Published according to a list of Parliament 1760.







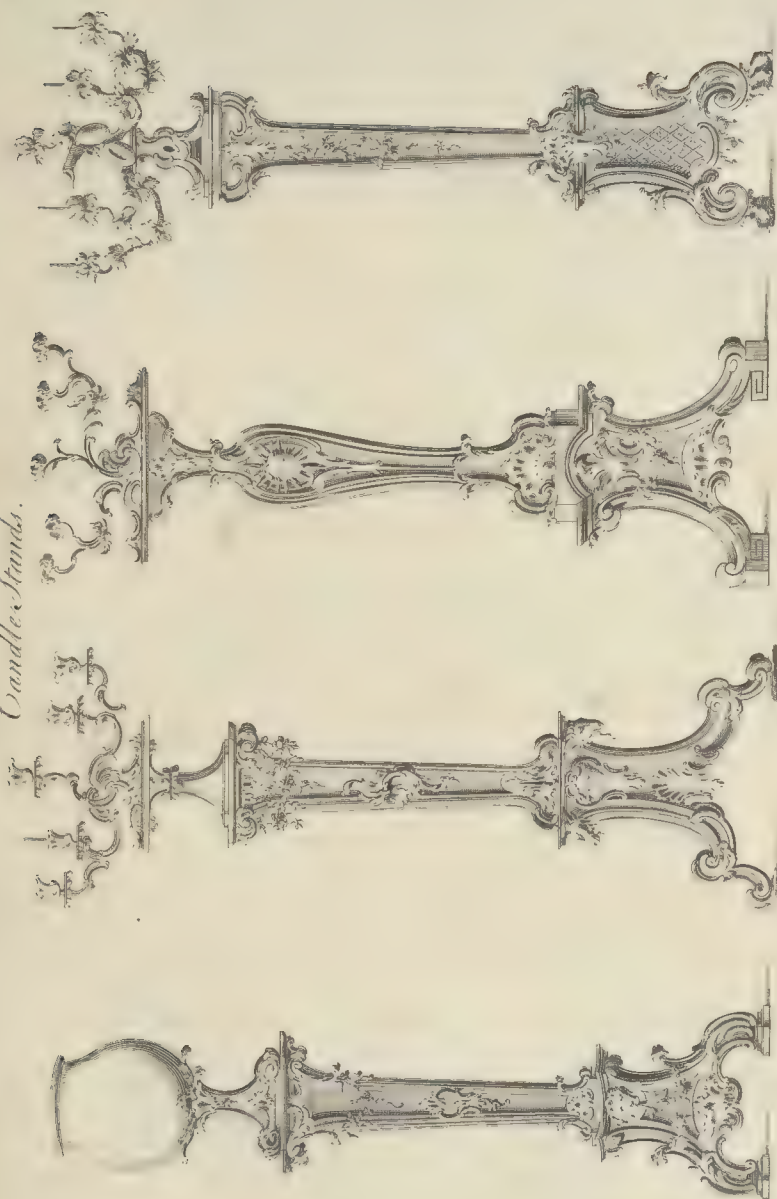


*Spindle ironed silver.*

*Published according to Act of Parliament 1734.*



*Candle Stands.*



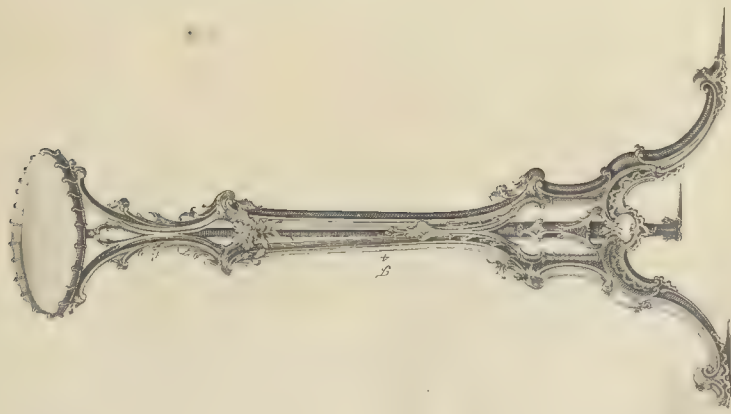
*Published according to Act of Parliament 1760.*

*J. Mappin & Co. London.*

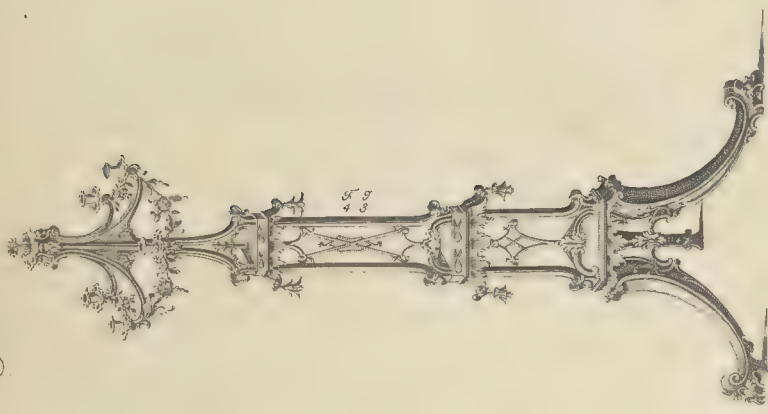


# Candle Stands.

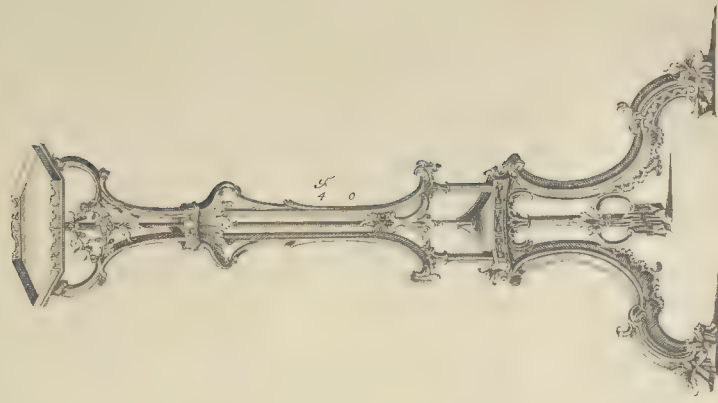
Nº CXIY.



T Chippendale inv<sup>d</sup> et del.



Pub. according to Act of Parliament 1758.

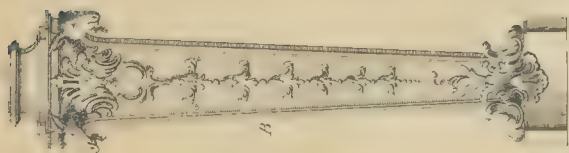
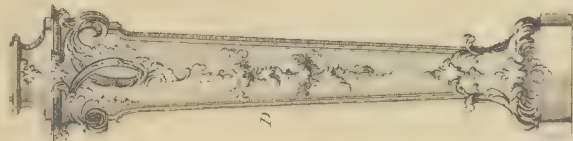


ADmiral's Cup





Terms for Bustos &c.



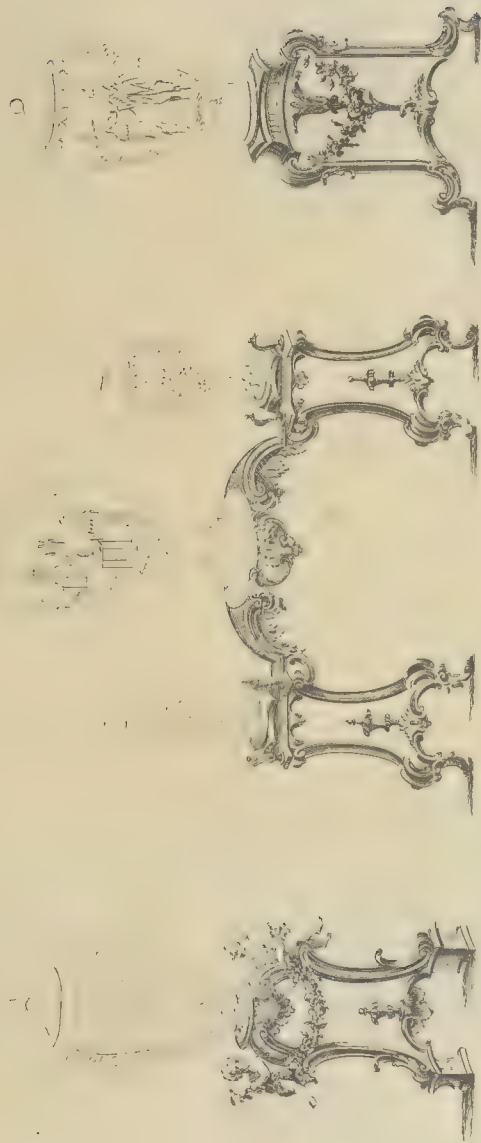
At the expense of the artist

Published according to Act of Parliament 1760.



# Stands for China Jars...

Nº CXXII



See also Catalogue.

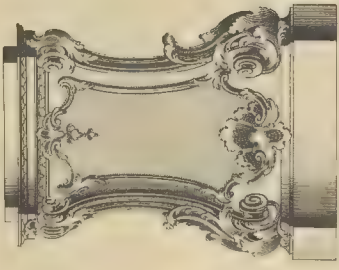
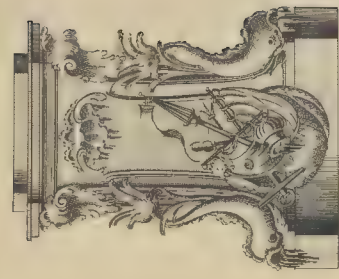
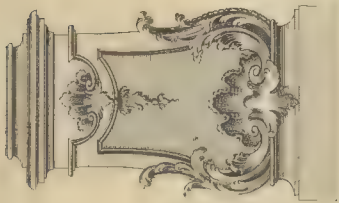
Printed according to a Act of Parliament 1780.

11, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.





*Designs for Pedestals.*

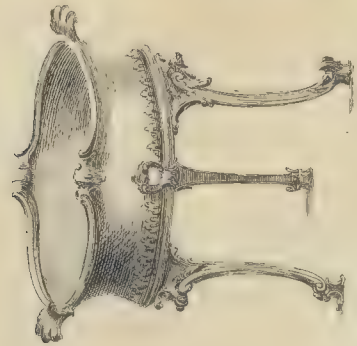


*See article in Catalogue.*

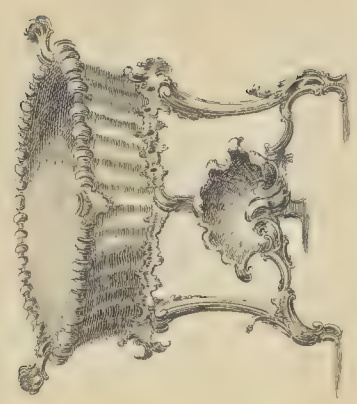
*Published according to list of publications 1798.*

*See article in Catalogue.*





Chippendale's oval or basin



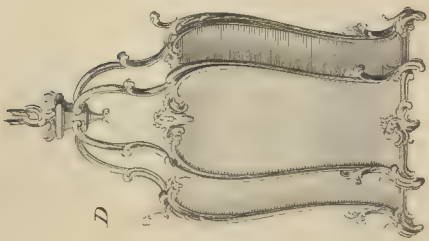
Published according to Act of Parliament 1760.



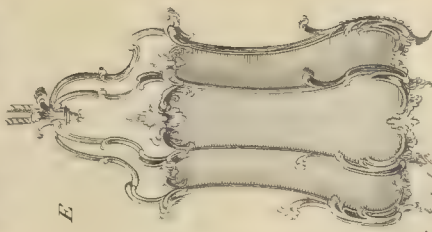
B. Chippendale's copy.



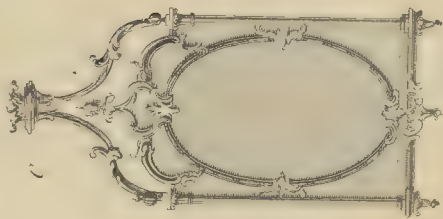
*Lanterns for Halls or Staircases.*



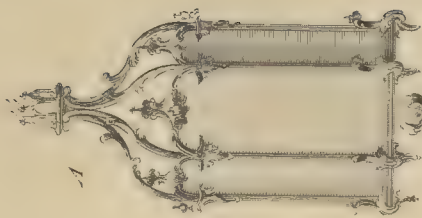
D



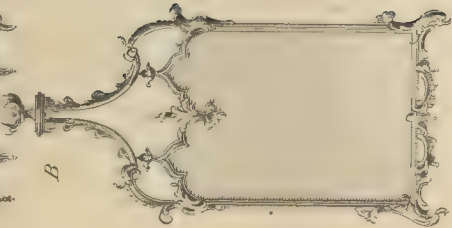
E



C



A



B

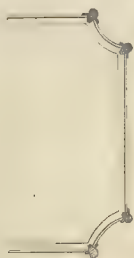
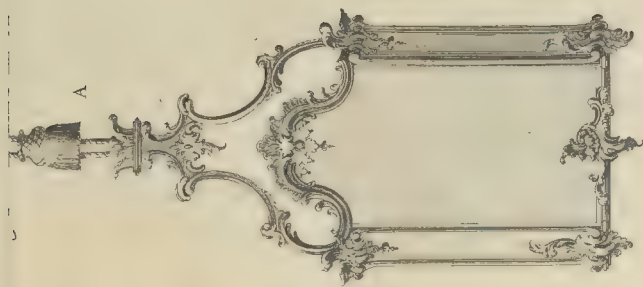
*Appendix to the*

*Published according to Act of Parliament 1760.*

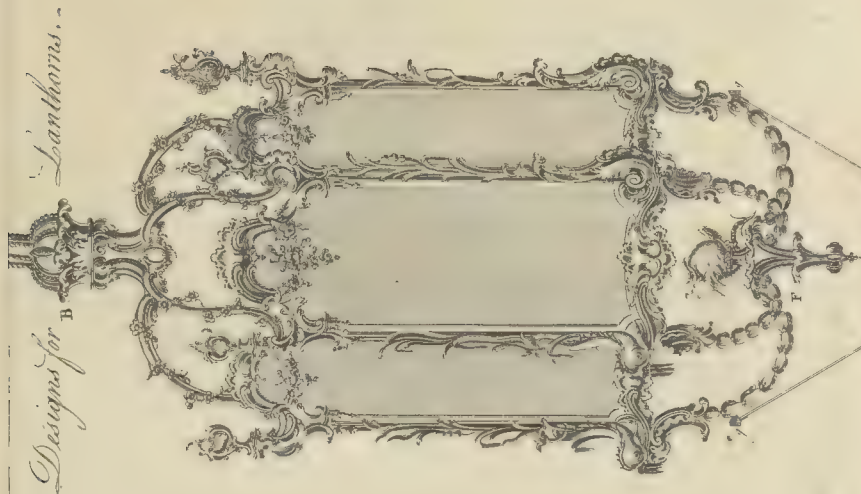
*London, 1760.*



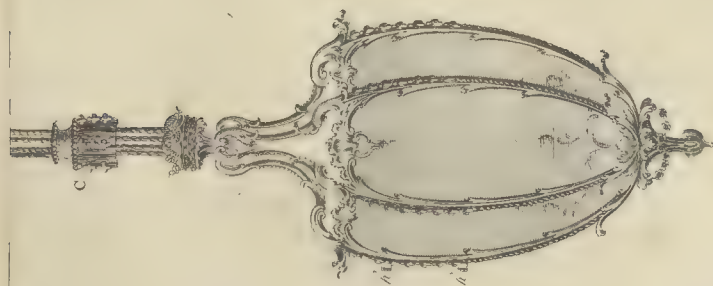




W. Jackson, Sculp.



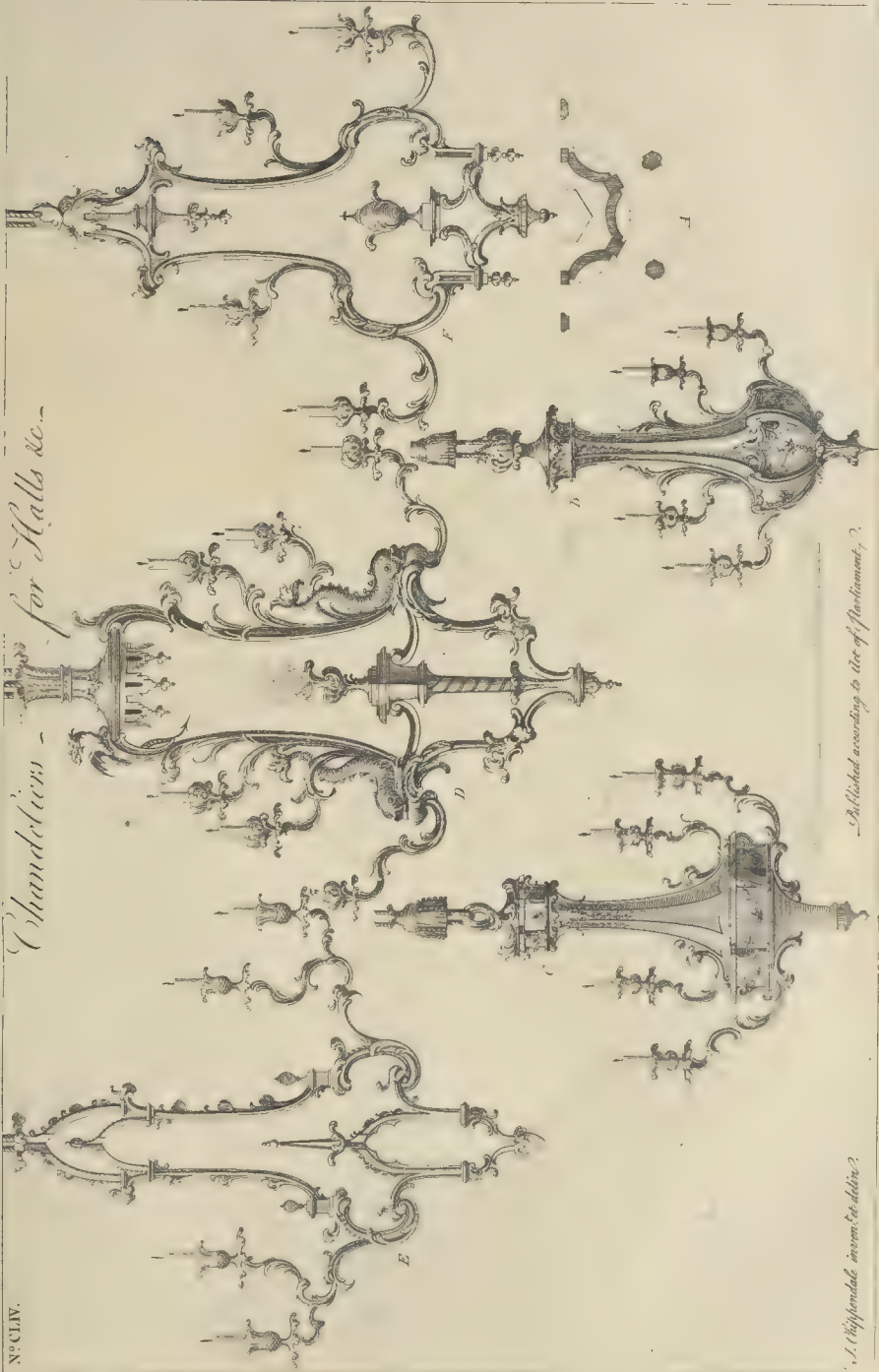
Published according to Act of Parliament 1761.



W. Jackson, Sculp.



Chandeliers - for Halls &c.

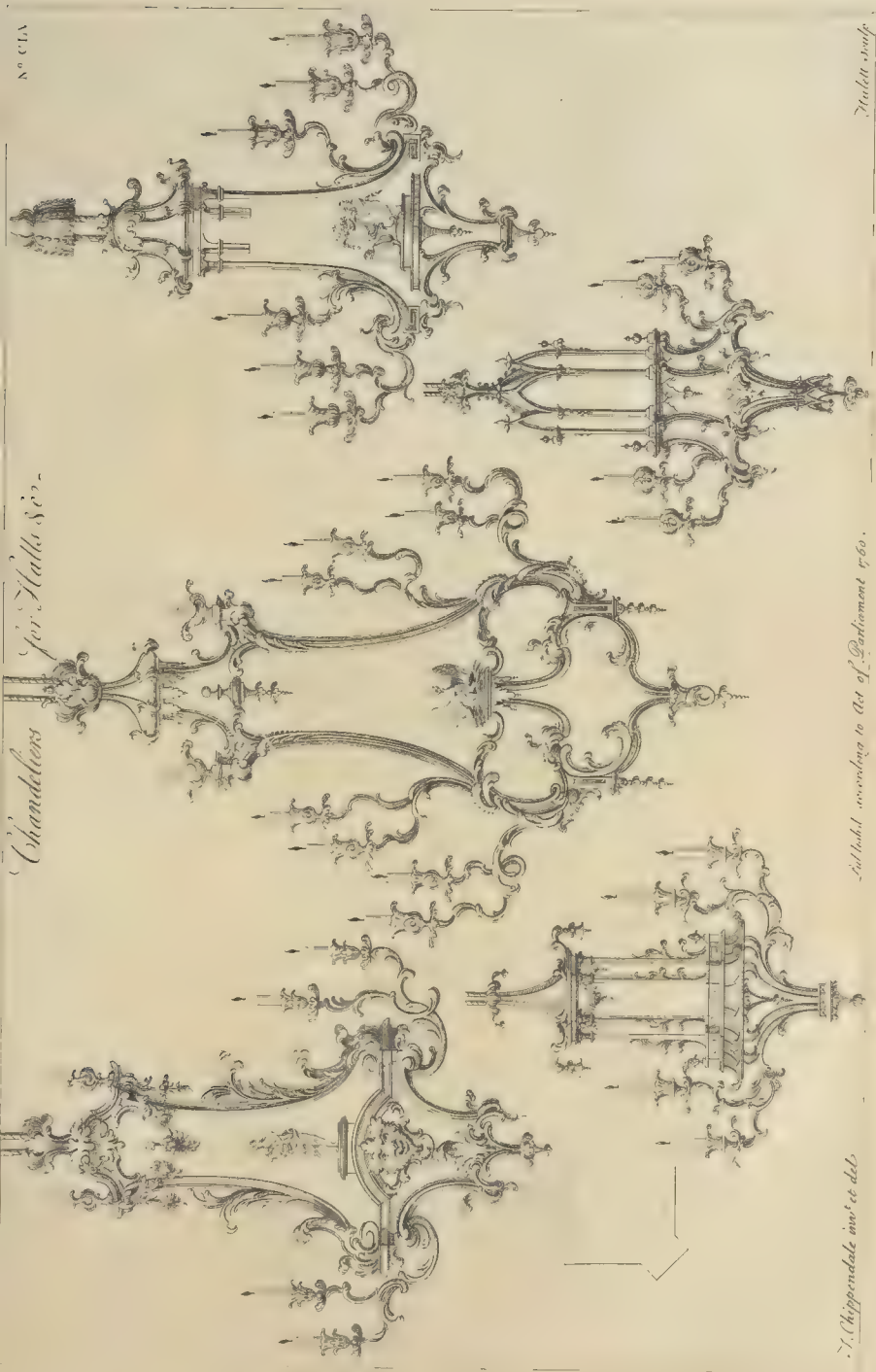


J. Chippendale, inven. &c. delin.

Published according to Act of Parliament, 7.







Chandeliers for Halls &c.

N<sup>o</sup> CXL

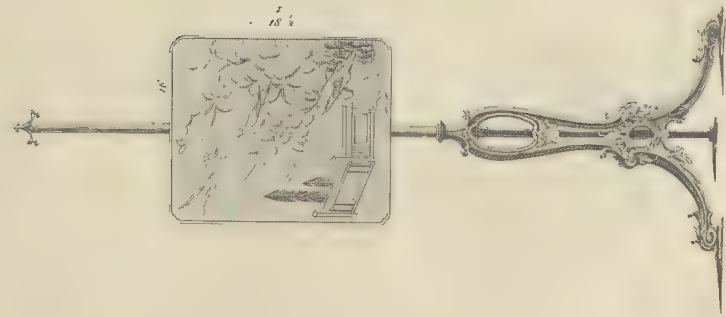
J. Chippendale inv't & del.

Engraved according to Act of Parliament 1760.

Printed by W. & A. Galt.



*Plac. - Armes*

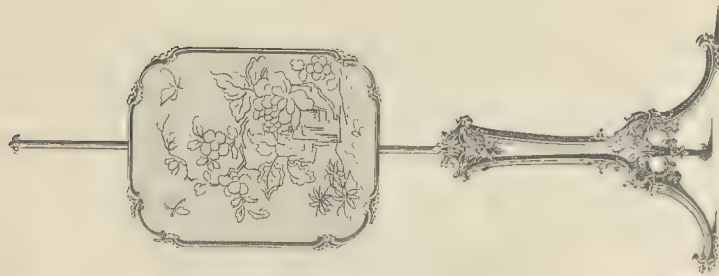


*1. Appareil en fer et en bois*

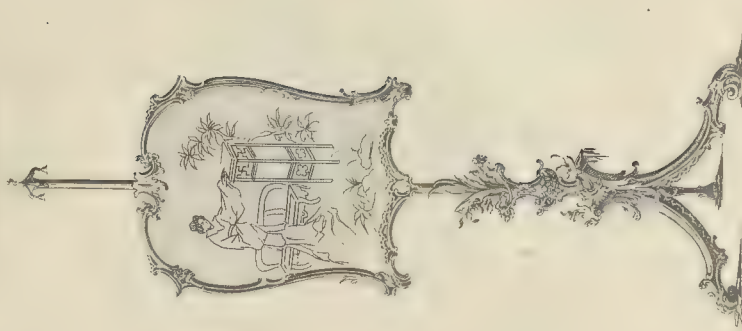
*2. Appareil en fer et en bois, d'après l'original*

*3. Appareil en fer et en bois, d'après l'original*

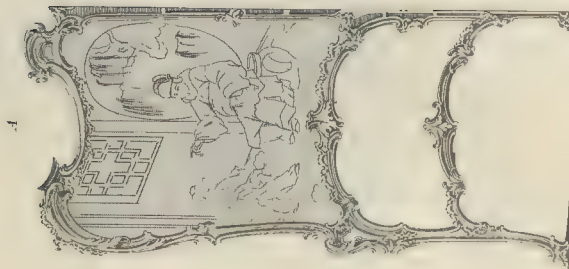




of Chappinelle in 1744.



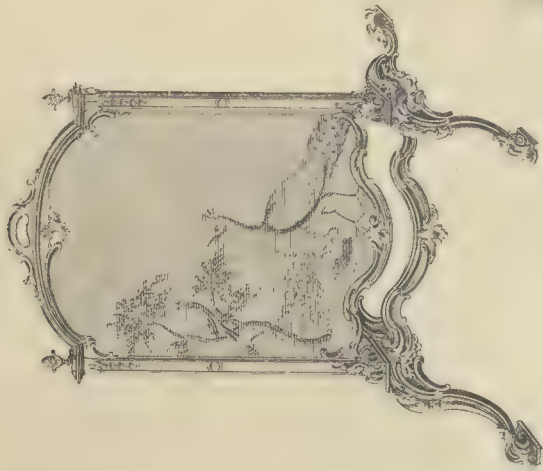
Published according to Act of Parliament.



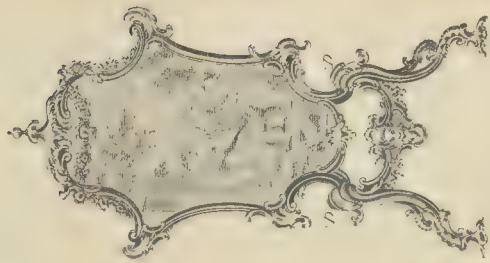
M. Dorey 1744.



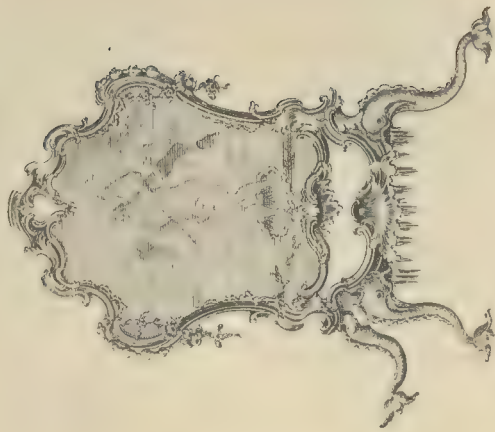




*55. Hippocampale in'te delino*

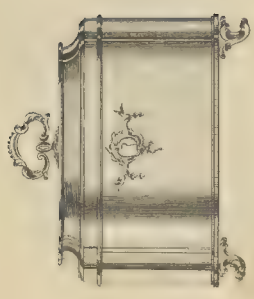
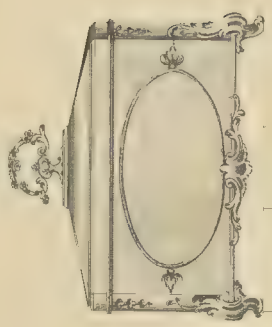
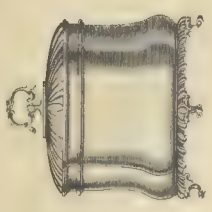
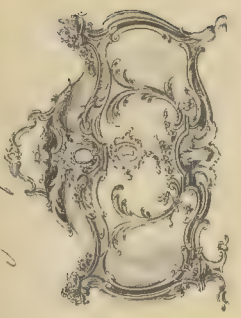


*Published according to Act of Parliament.*



*M. Weston, sculptor.*





*29. Copied into notebook.*

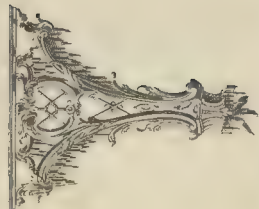
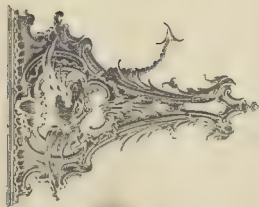
*Published according to the Act of 1792.*

*11. 12. 13. 14. 15.*





*Bouchets for Bands.*

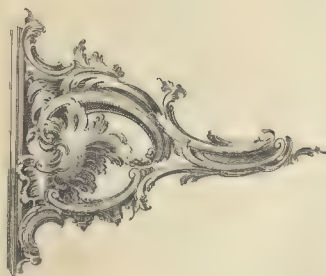
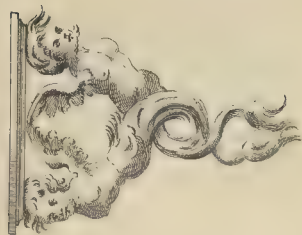


*A. Chippendale inven. et del.*

*Published according to Act of Parliament.*

*M. Dorely Sculp.*





*Supplemental to the above.*

*Published according to Act of Parliament, 1790.*

*W. Storer del.*

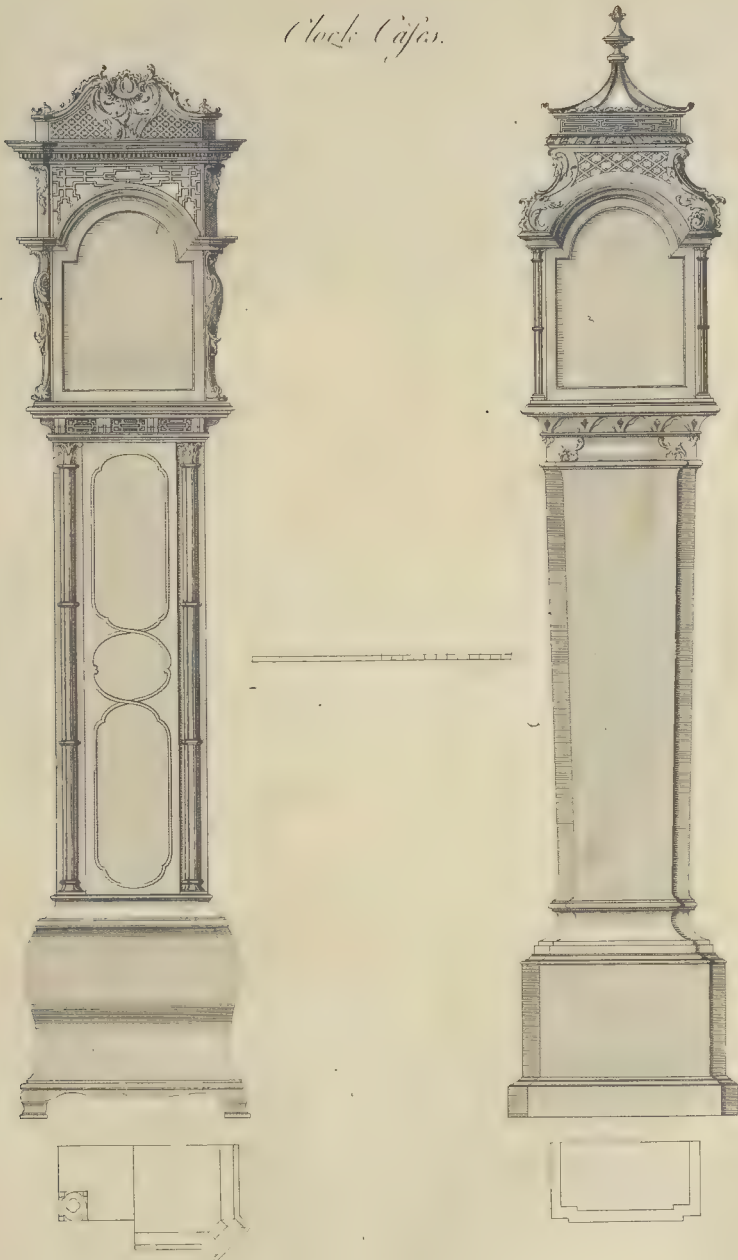








*Clock Cases.*



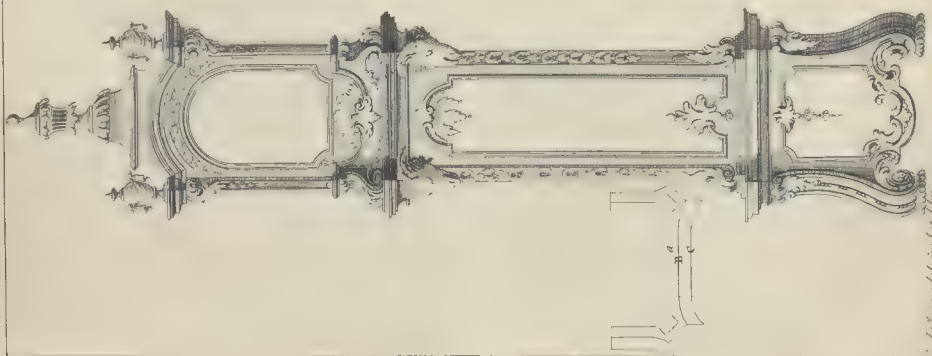
*J. Chippendale inv. et del.*

*Published according to Act of Parliament*

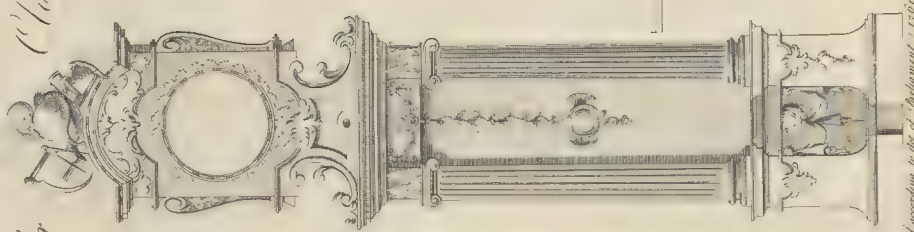
*M. Darty Sculp.*



Designs for  
Clock cases.



See Appendix, page 10.



Published according to the Act of Parliament, 1790.

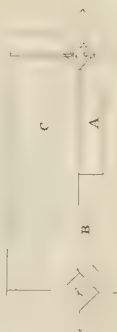
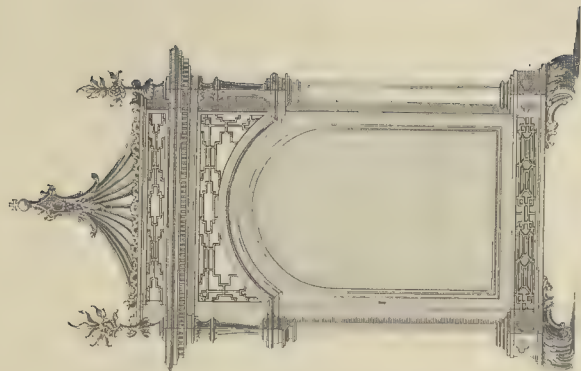
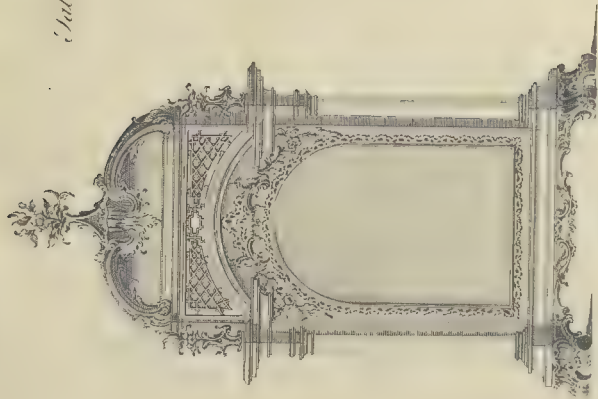


See Appendix, page 10.

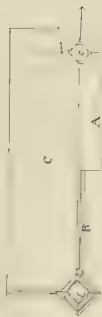




*Table Clock Cases.*



*El. Chippendale inv. et del.*

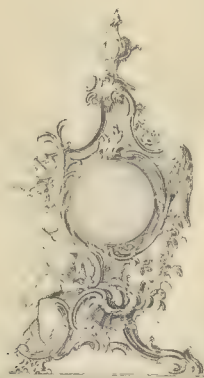
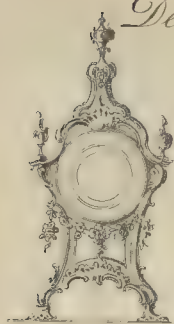


*Published according to Act of Parliament*

*H. De la Haye del.*



*Designs for Clock-cases.*







W. Baskin del.



Published according to Act of Parliament 1762.



W. Baskin del.



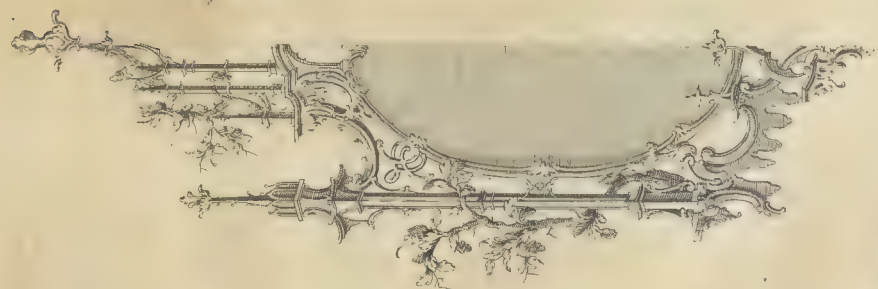
Published according to Act of Parliament 1762.

Designs for Glass Frames.

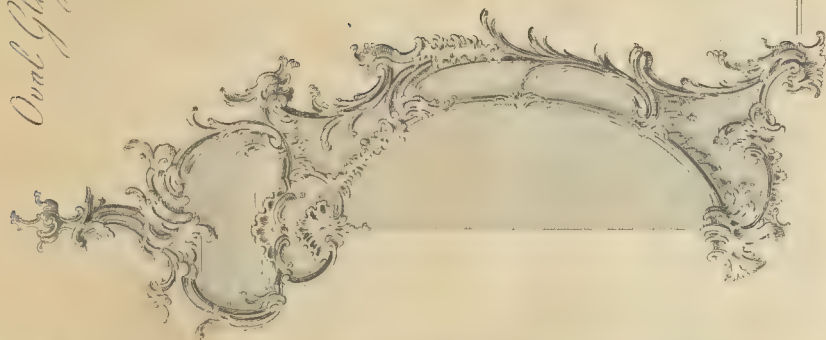




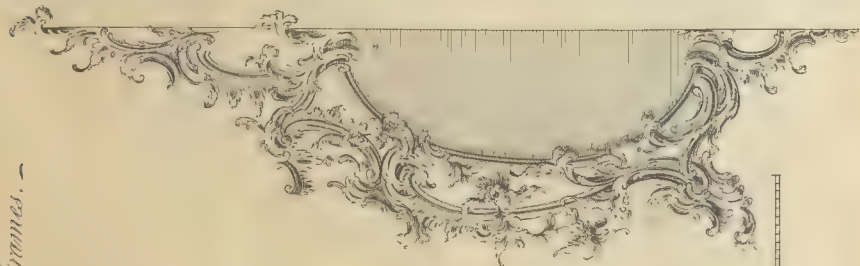
*Oval Glass Frames.*



*App. sold in 15 sh.*



*Could according to size of Pediment 1/2 pr.*



*Each copy.*





*Pier Glass Frame.*







*1 Pier Glass & Table*

Nº CLXX



*T. Chippendale inv. & delin.*

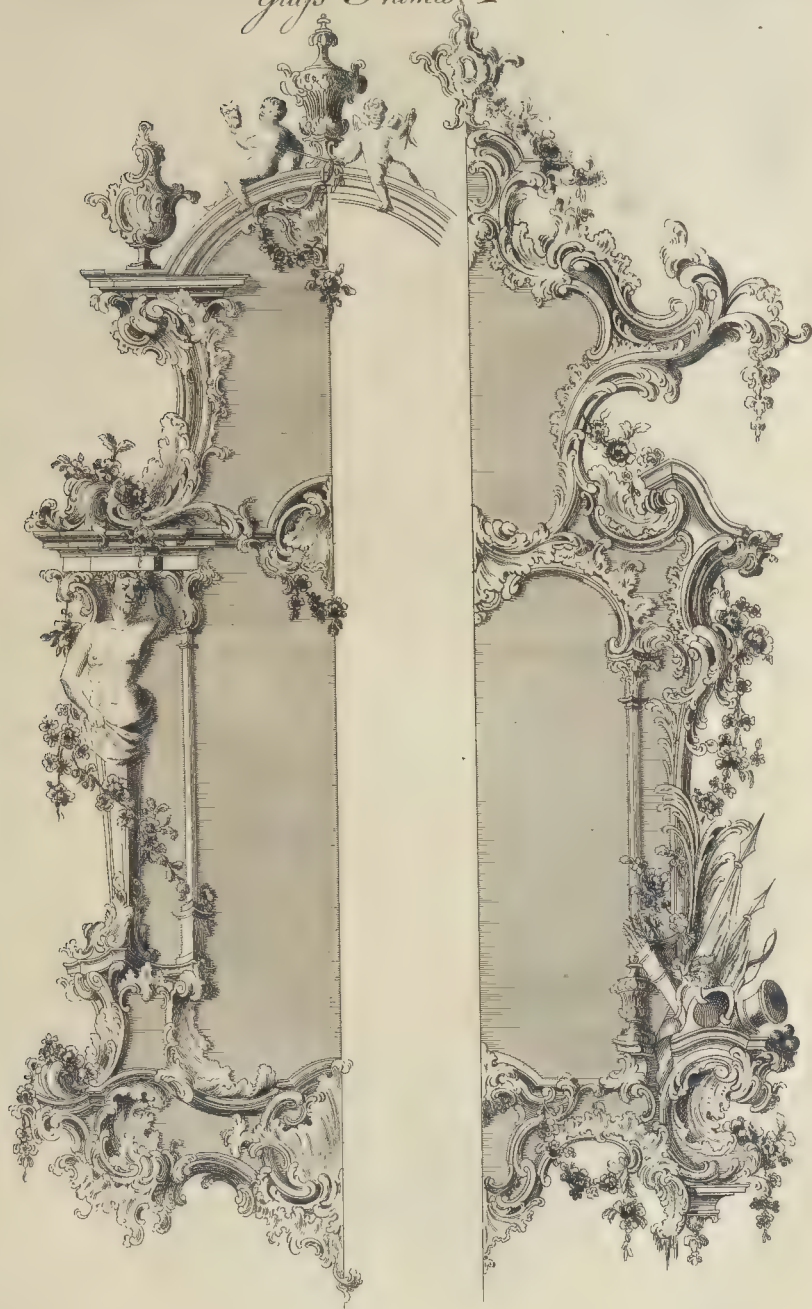
*Published according to Act of Parliam. 1760.*

*J. Kew & Co. sculp.*



*Glass Frames -*

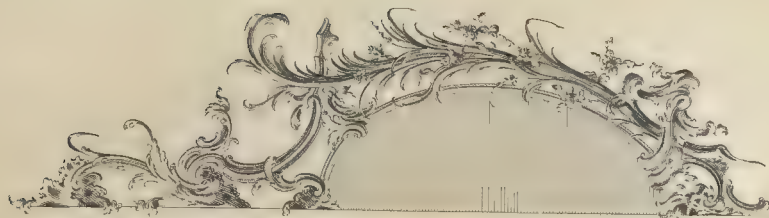
N<sup>o</sup> CXXI.





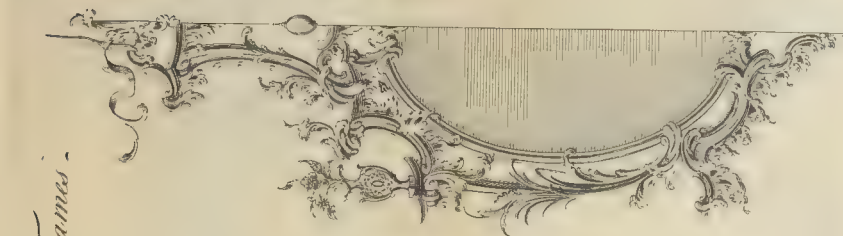


*Barby & Co.*

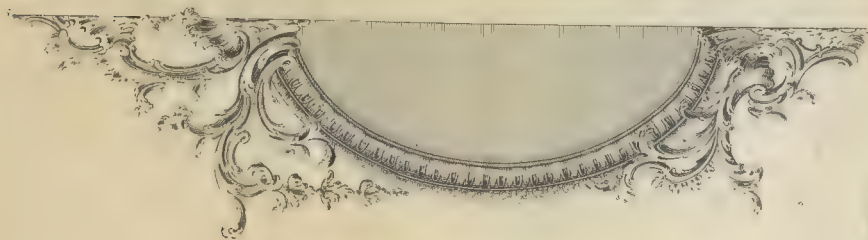


*Glass Frames.*

*Published according to Act of Parliament &c.*



*W. & A. G. & Co.*







*Designs for*

*Pier Glasses..*

N<sup>o</sup> CLXXIII.



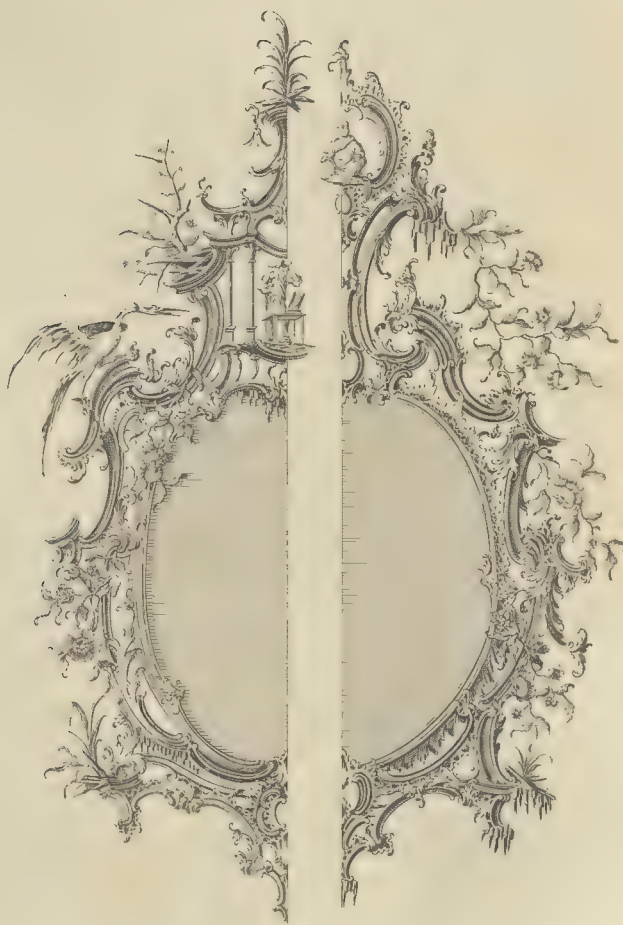
*J. Chippendale inv't & delin.*

*Published according to Act of Parliament 1761.*

*W. & A. G. & Co. delin.*



*Pier Glass Frames*







*Frames for Marble Slabs.*



*as Appendix to vol. 2.*

*Published according to Act of Parliament.*



*Frames for Marble Slabs.*

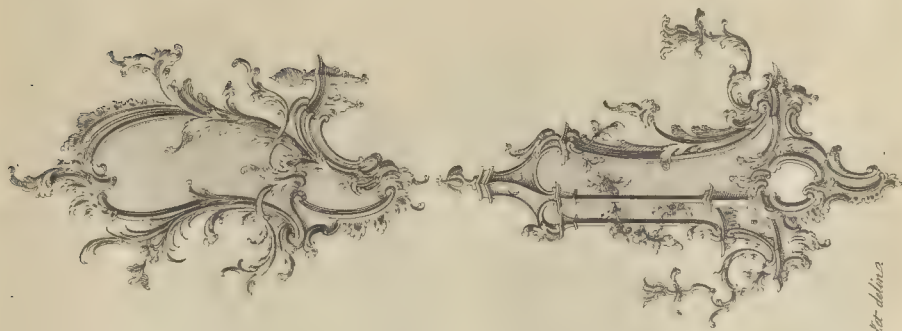
Nº CLXXVI



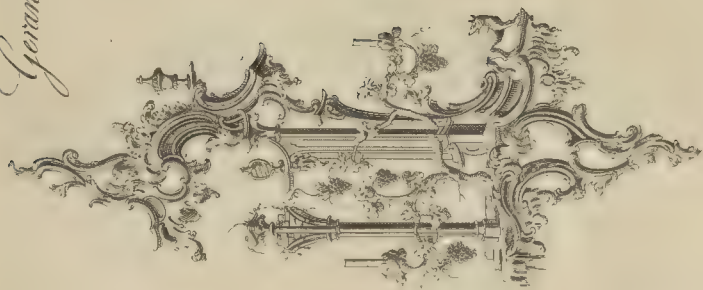




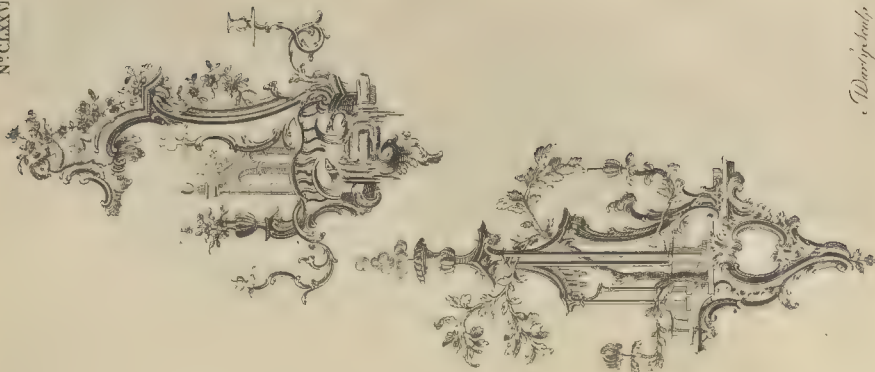
*Gerandolas.*



*A Chippendale's inter delina.*



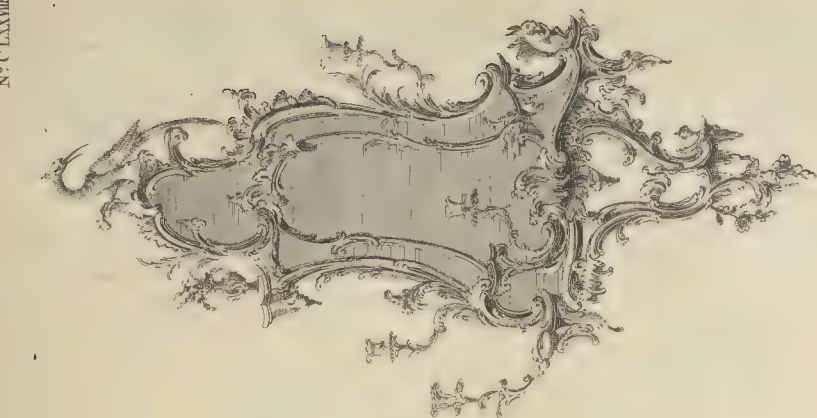
*Shall be according to Act of Parliament 1760.*



*Design by.*







B. Claverley



Published according to Act of Parliament 1760.

Girendols -



H. Girendols in 1760.

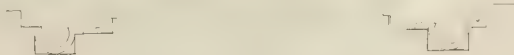
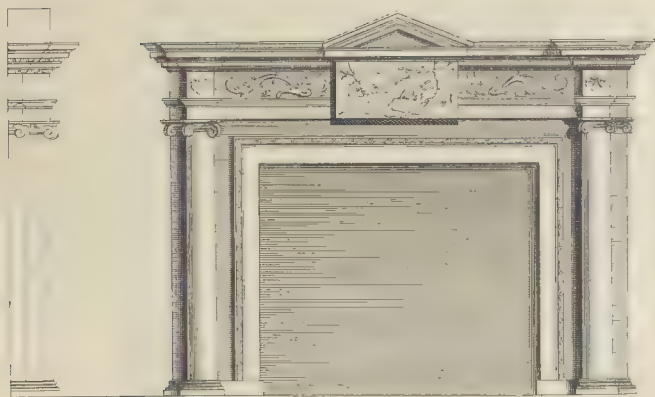
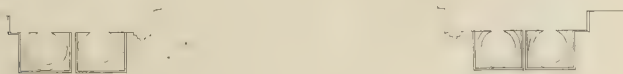
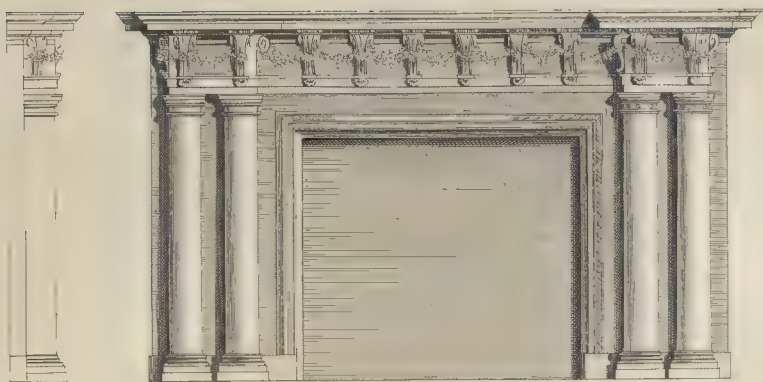


*A Design for a Chimney Piece.*











*Two Designs for Chimney Pieces.*



*See Supplement and vol. 10.*



*Published according to the list of 'Parchment' 1710*

*33. Thomas 1710*



*A Design for a Chimney Piece.*







*Chimney Piece 2.*



*J. Chippendale inv<sup>t</sup> et delin<sup>t</sup>*

*Published according to an Act of Parliament 1781.*

*W. Doster sculp<sup>t</sup>*





*A Design for a Chimney Piece*



*Dispendiose, cui sed debet*

*Published according to the right*

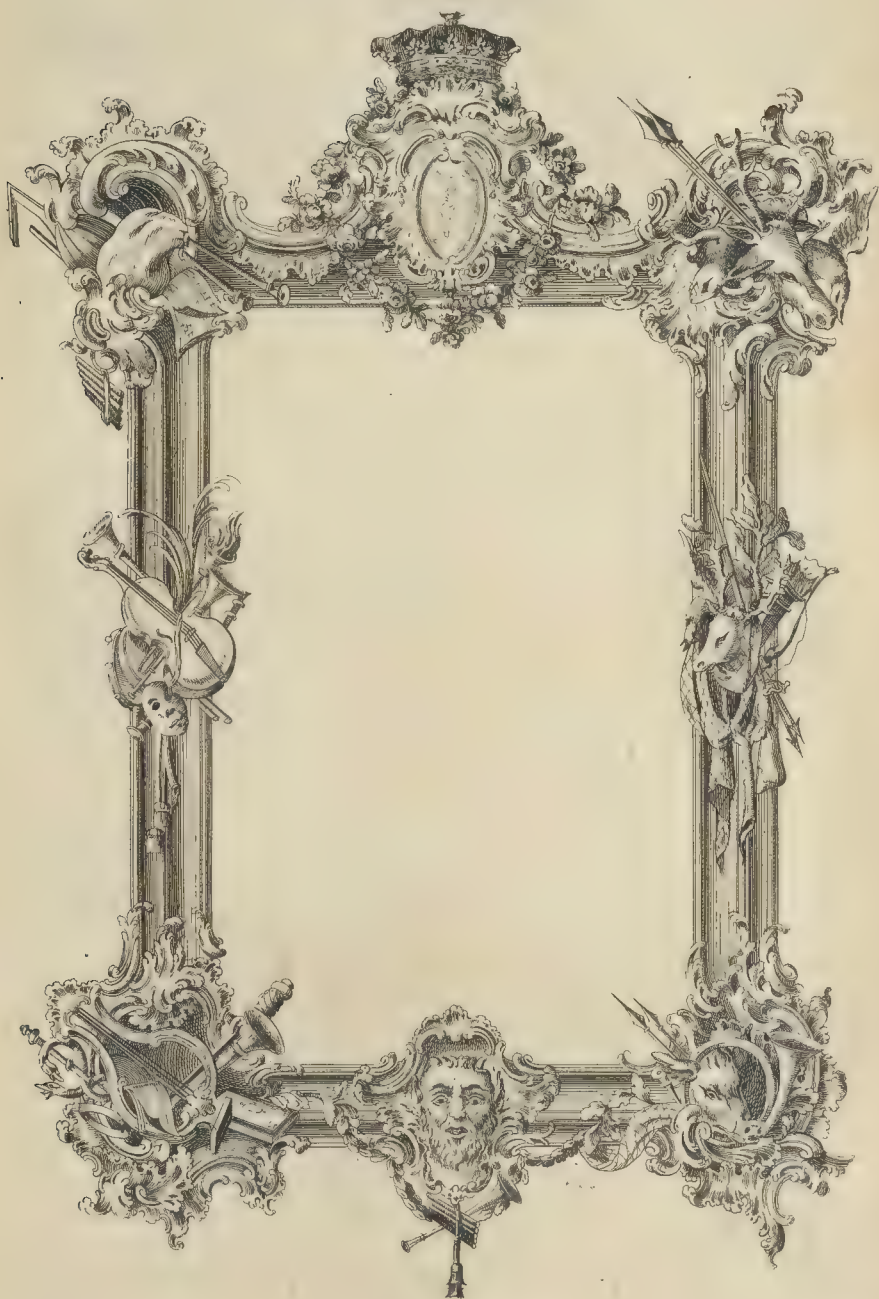
*Wholly, copy*





*Picture Frame.*

Nº CLXXXV



*T. Chappondale inv<sup>o</sup> et delin<sup>o</sup>*

*Published according to Act of Parliament 1761.*

*Ward*



*Picture Frame.*

Nº CLXXXVI



*J. Chippendale inv. & delin.*

*Published according to Act of Parliament 1761.*

*W. Foster sculp.*





A Picture, -  
Frame, -



Engraved by J. G. Smith.

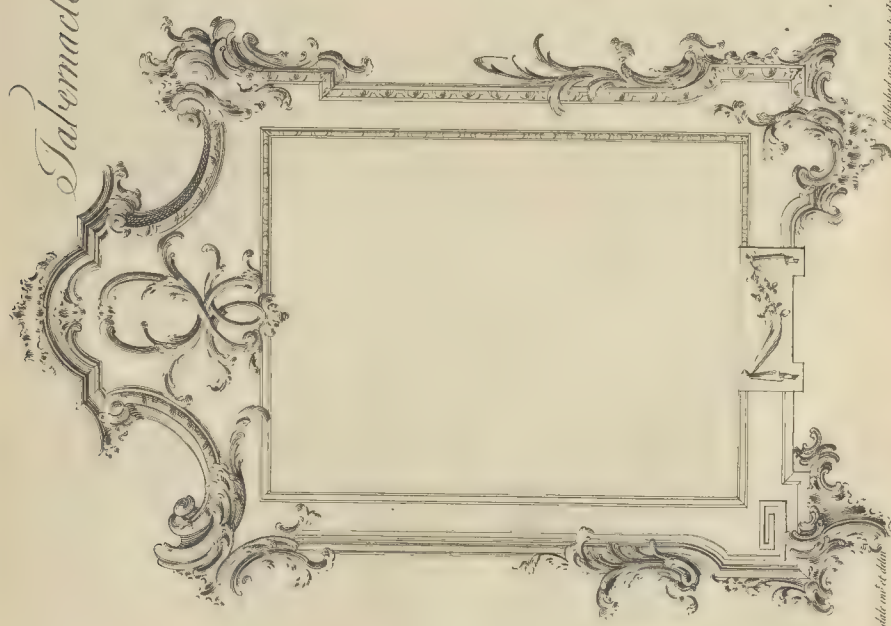
Obelisk according to the original, 1842.

Engraved by J. G. Smith.

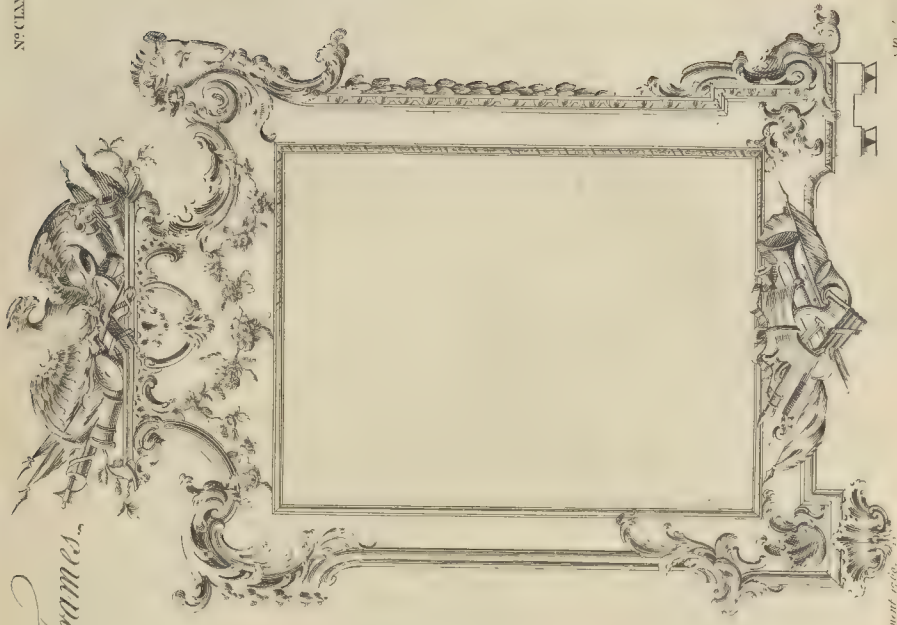




*Table-macé Frames.*

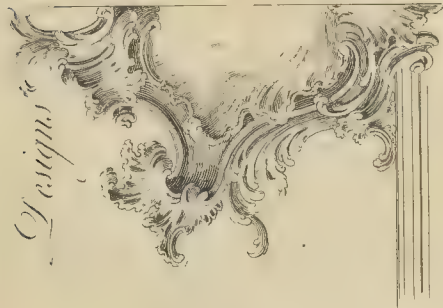


*as they appeared in the time*



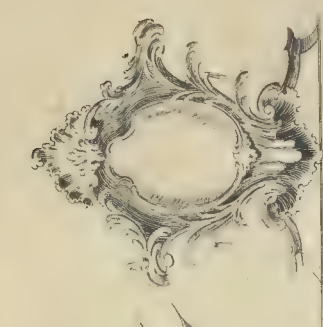
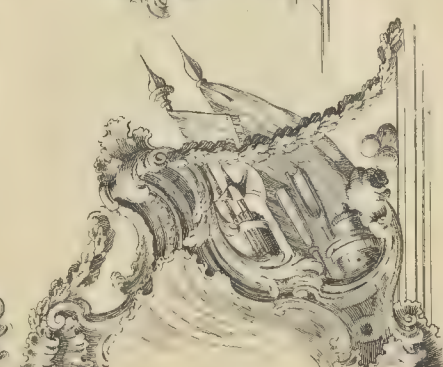
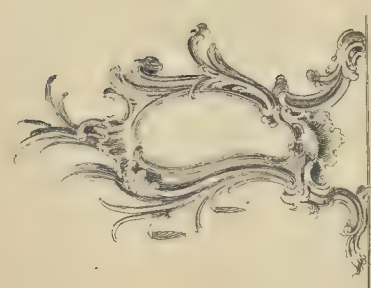
*Published according to Act of Parliament 1755.*





*Designs for Shields*

Nº CXXXV.



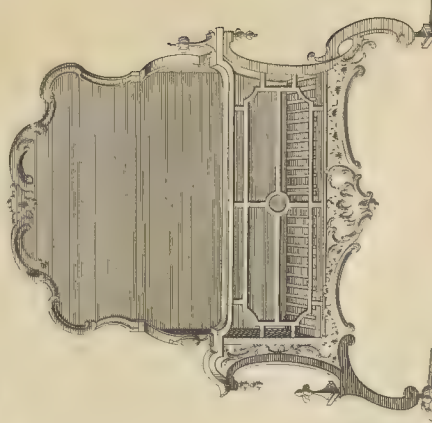
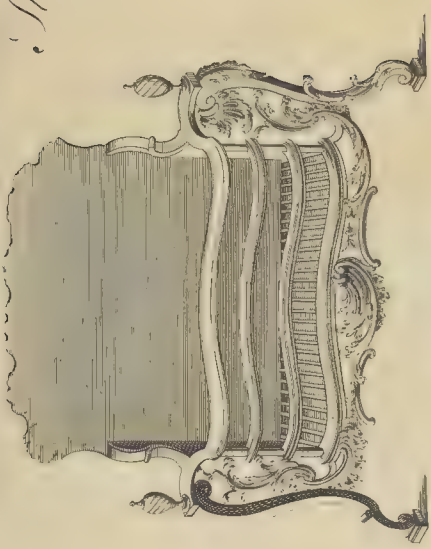
*Supplemento alla Tavola 2*

*Disegnati secondo le Art. di Francesco 1761.*

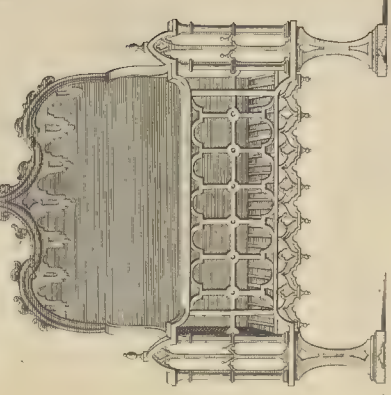
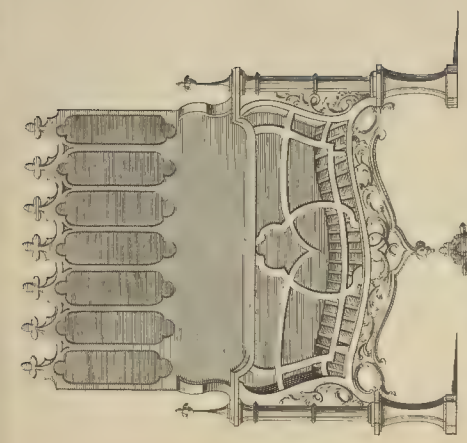




*Stone Grates*

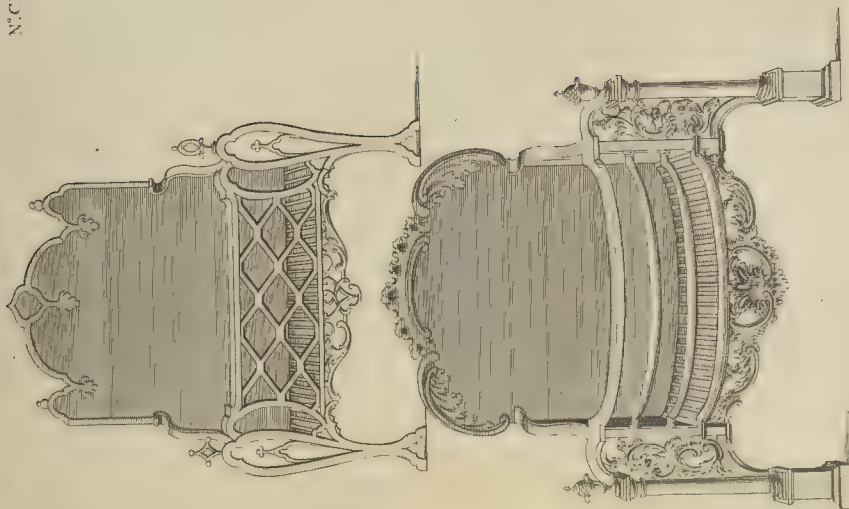


*As per note on p. 10.*

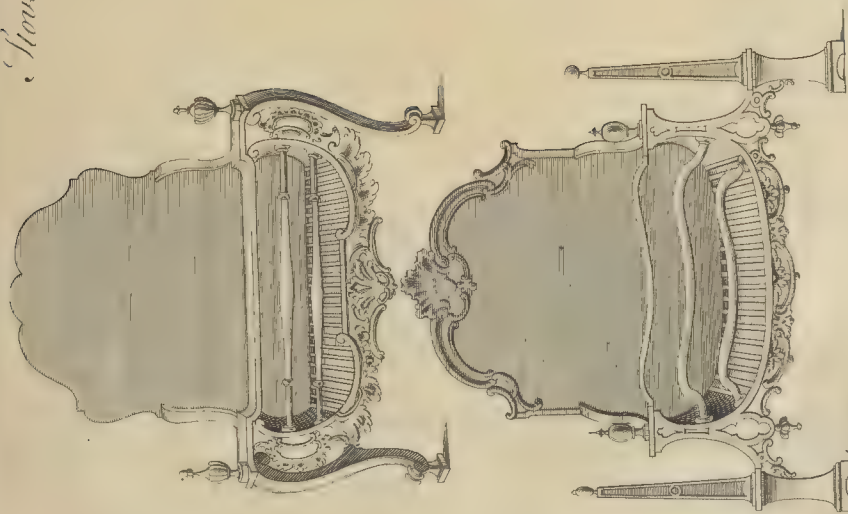


*Published according to list of Parliament.*





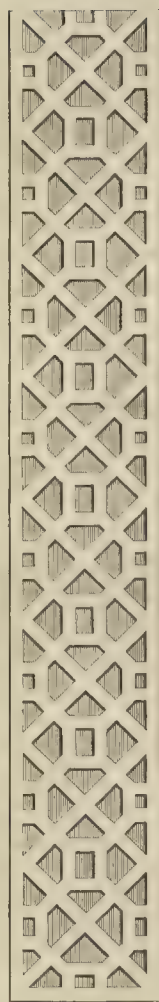
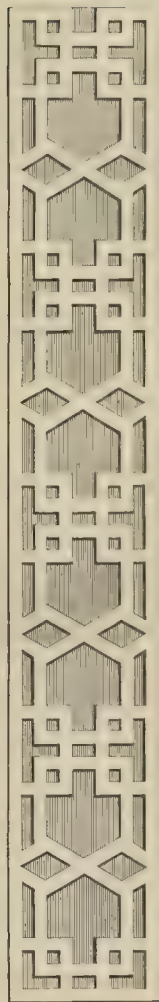
Wrought-iron.



Of the Portland iron-plate design.

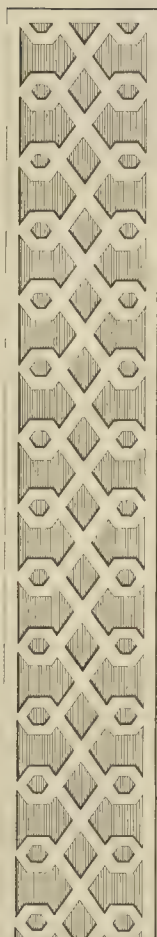
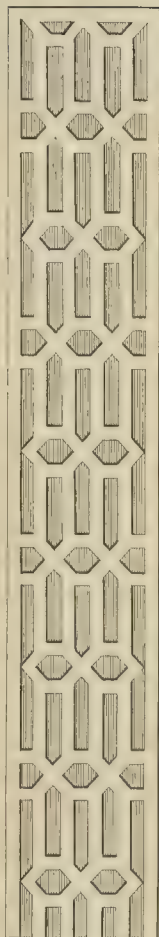
Published according to a list of Patents at 1790.











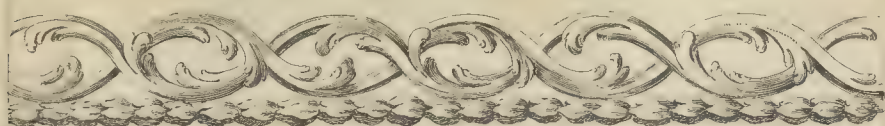


*Designs of Borders for Paper Hangings &c.* N<sup>o</sup> CXCIV.



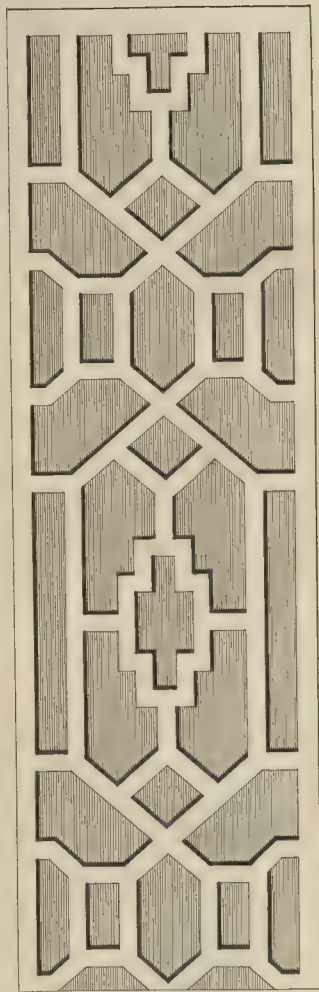
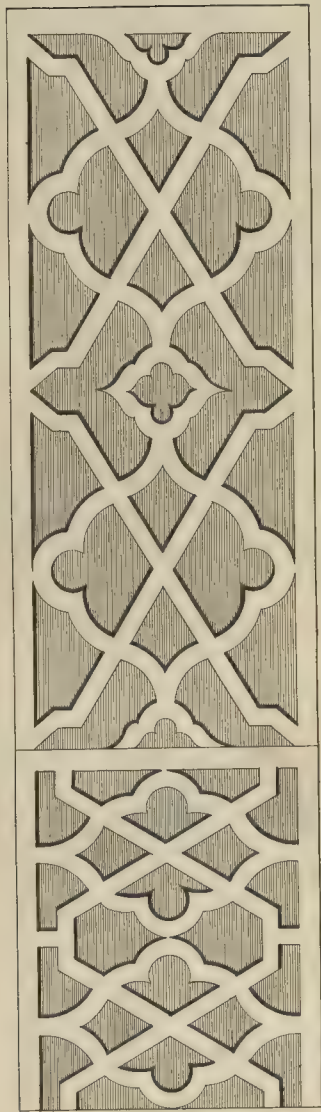








*Gothick frets.*



of Chippendale in 1764.

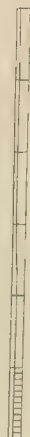
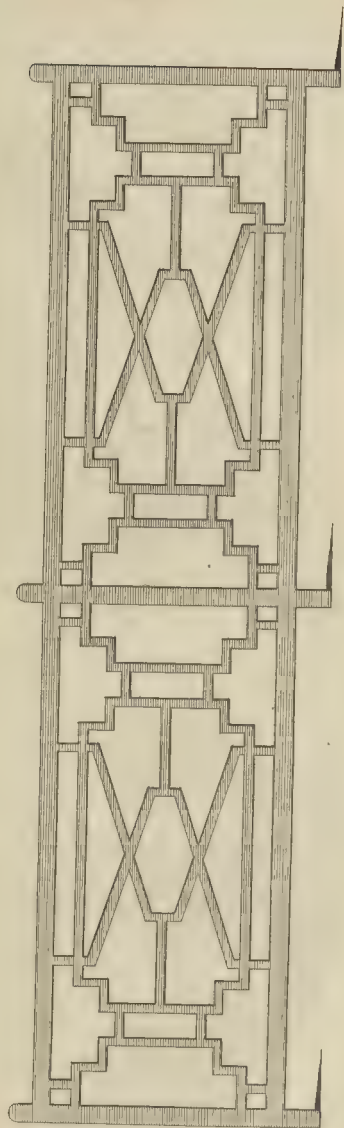
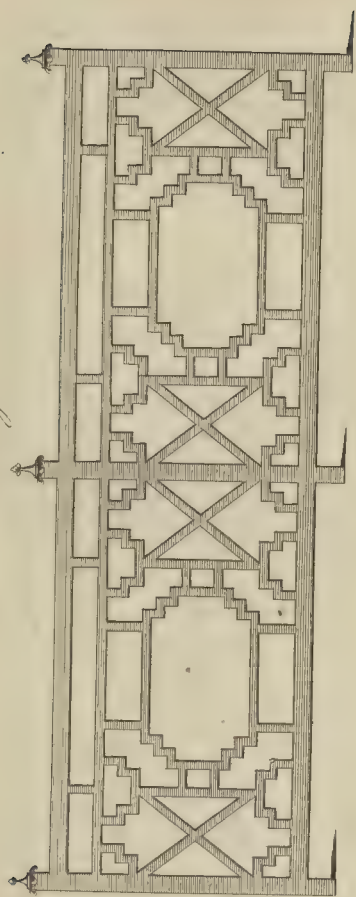
Published according to Act of Parliament.

21. D. 1. 1. 1.





*Chinese Railing.*



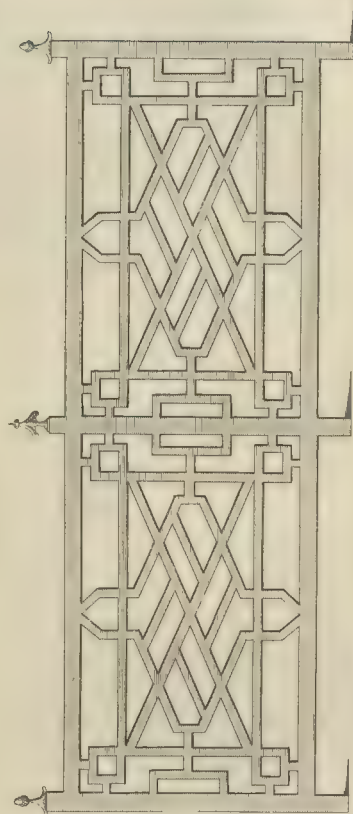
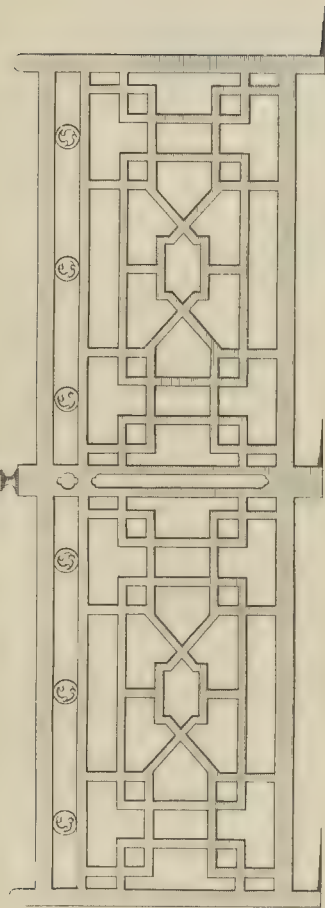
*Proportion according to the Chinese standard*

*W. D. 1/2 in. 1/4 in.*





*House Railings.*



*of Whippendale iron, & del.*

*published according to the order of Parliament.*

*M. D. C. C.*





*Designs of 'Handles for Books' Work.*

*Chippendale inv't et delin't.*

*Published according to Act of Parliament 1761.*

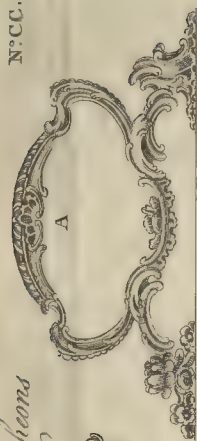
*W. Miller sculp.*





*Designs of Handles  
for Bricks  
& Escutcheons  
to Work*

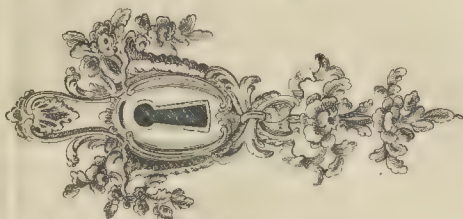
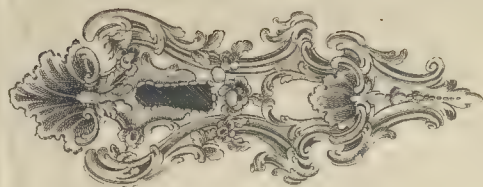
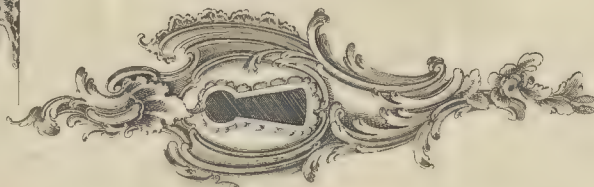
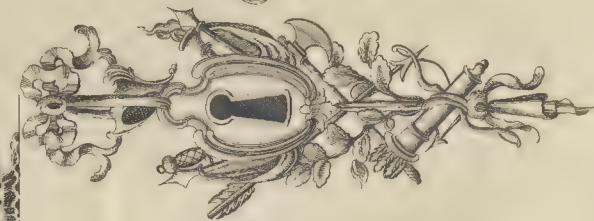
N<sup>o</sup> CC.



A



D

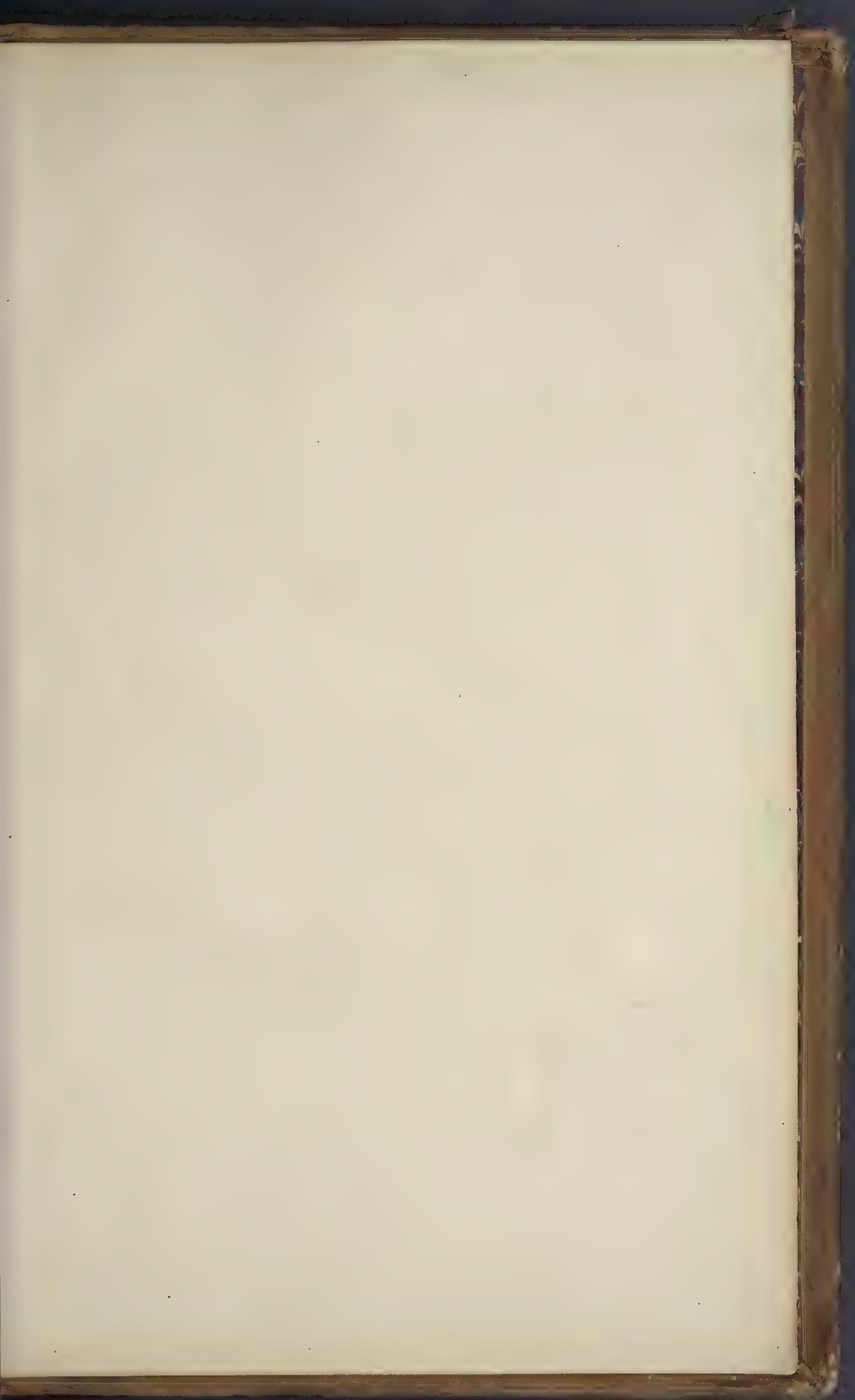


*St. Christopher's*

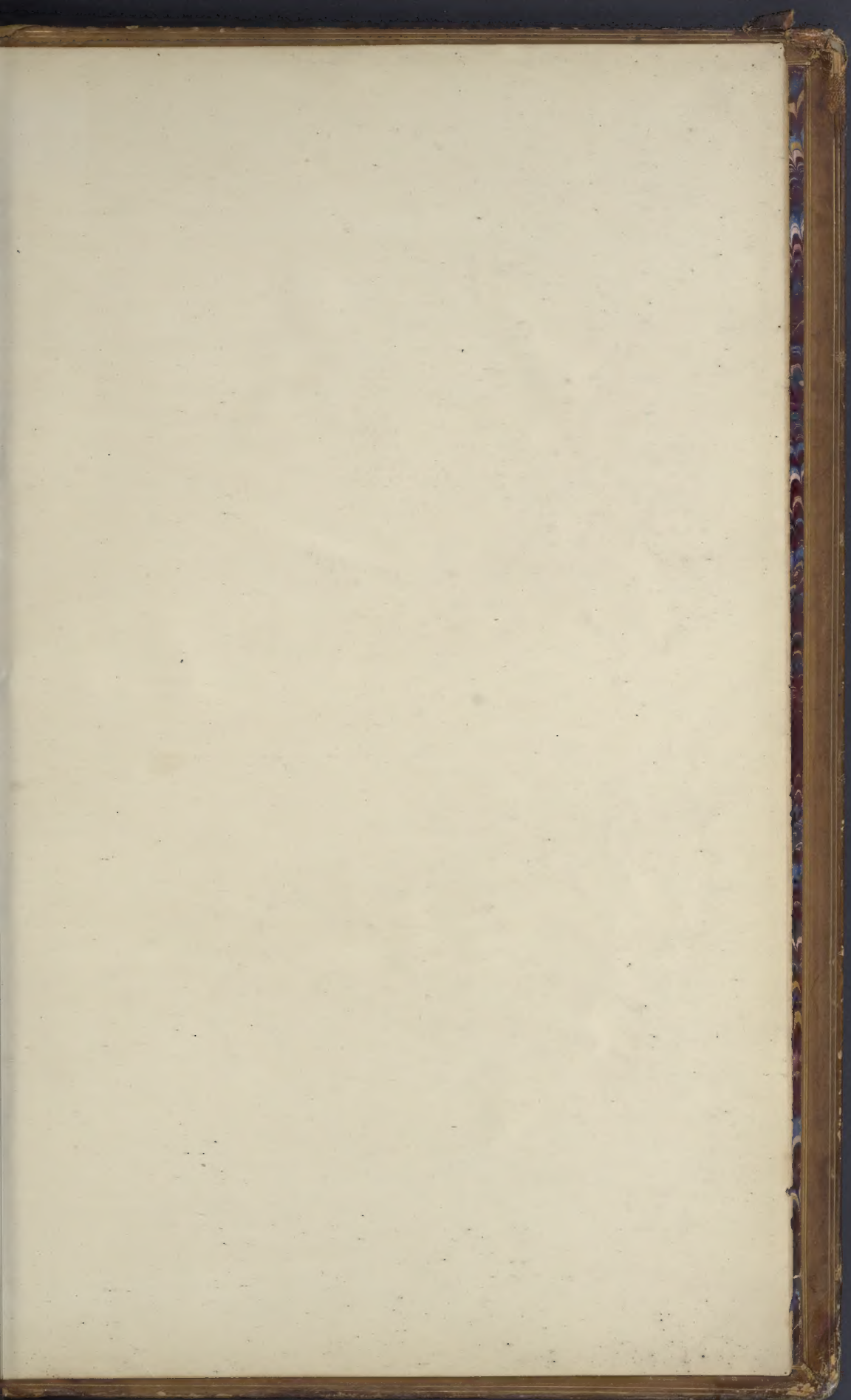
*Published according to*

*Act of Parliament*

















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